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NEW YORK'S FIRST COMMUNITY MASQUE NOTABLE SPECTACLE

Production of Mackaye's "Caliban" a Splendid Climax to the City's Celebration of the Shakespeare Tercentenary—Pageantry of Unsurpassed Magnificence—Farwell's Music a Vital and Supremely Artistic Factor—Two Thousand Performers Enlisted in the Most Ambitious Effort the Country Has Seen to Democratize the Arts of Drama, Music and the Dance

THE myriad local Shakespearean tercentenary festivities of the year reached their climax of visible splendor in the presentation of Percy Mackaye's masque, "Caliban by the Yellow Sands," in the Stadium of the New York City College on Wednesday evening of last week. Some fifteen thousand spectators, moved time and again to unmitigated enthusiasm, viewed for the space of almost four hours what must probably be chronicled as the greatest dramatic spectacle in point of sheer physical magnitude ever disclosed in this city. Barring the hindrances of bad weather, the masque was scheduled for a run of six consecutive evenings, so that it will in the end have been witnessed by approximately a hundred thousand persons, judging by the interest its advance report seemed to have created. And it deserves such patronage and a proportionate acclaim. "Caliban" is susceptible in criticism in respect to many details; but as a unified achievement and in the thought of the gigantic labors of invention and co-operation it involved it simply stuns the senses. To ascribe credit adequately and in each of the departments that deserve it is not possible in the limits of this short review. But that every one of the 2000 odd participants earned it in greater or lesser measure is not for a moment to be questioned.

The significance of the occasion reached beyond its purely Shakespearean aspect. "Caliban" opens a chapter in the theatrical and possibly musical history of New York, of an importance that still defies augury, but that may be vast if the theories of its projectors do not turn awry in practice. It marks the city's first acquaintance with the community masque or pageant, a new artistic institution still in its swaddling clothes but, in the estimation of its sponsors, of tremendous possibilities for the democratizing of art, and the elevation of popular ideals. Of the experiments of the last few years, readers of this journal have not been kept in ignorance. But it is certain that nothing as picturesque, as vast or symbolistically as ambitious as "Caliban" has thus far been projected, not even excepting the great St. Louis pageant of two seasons ago. The New York public, at all events, readily responded to the novelty of it all. Until it can be adequately determined what proportion of the interest is attributable to transient curiosity and what to the vitality and appeal of the new form itself speculation must be wary.

Where Praise Belongs

To Arthur Farwell, who composed the music; to Josef Urban and Richard Ordynski, the producers; to Louis Koemmenich, the conductor, and to the innumerable societies and organizations



CONSTANCE PURDY

American Contralto, Who Has Won a Distinct Place Among Our Concert Artists Through Her Campaign for Russian Songs. (See Page 26)

which enacted the interludes—the most picturesque and satisfying portions of Mr. Mackaye's masque—falls the first and greatest praise. Not that the others fell short of their tasks—they bore them for the most part nobly—but what they did and what they had to do was in the last analysis less outstanding and memorable. The guiding spirits of the affair marshalled their forces with superb generalship. The huge representation moved practically without a hitch.

Mr. Mackaye's play has been available to the reading public for some time. But familiarity with the book does not impede a notion of the actual nature of the gigantic representation. The text is a mere skeleton, a more or less slight scaffolding that supports the whole. On the other hand without an intimate acquaintance with the printed piece the spectator would find himself in a far more hopeless dilemma than an operagoer ignorant of the substance of his libretto. "Caliban" is not dramatically complicated. But time and again all thought of the main idea is swept away in the current of brilliant, colorful and original pageantry that seems sometimes frankly relevant to the main issue and at others only remotely so. And this pageantry far more than Mr. Mackaye's drama, symbolism or poetry was what

occasioned the keenest delight of the first night's audience.

Characters from "The Tempest"

From the "Tempest" the author has taken the names of his four outstanding characters, but nothing beyond that. His *Prospero*, *Caliban*, *Miranda* and *Ariel* have no actual connection with their Shakespearean namesakes. The dramatic motive of the whole piece is the education of the brutish *Caliban* (mankind groping in the darkness of vicious ignorance) through the influence of co-operative art, "the art of the theater in its full social scope." *Prospero's* art is represented as "that of Shakespeare's in its universal scope; that many-voiced art of the theater, which age after age has come to liberate the imprisoned imagination of mankind from the fetters of brute force and ignorance." *Ariel* and *Miranda* fall into their proper places in the scheme of this symbolical conception. The education of *Caliban* is accomplished by unfolding to him scenes from several Shakespearean plays; but incidental to this is the disclosure of the growth of dramatic art from the rites of Egypt before the fane of Osiris, in which are celebrated the resurrection of that

BETHLEHEM AGAIN GLORIFIES BACH IN INSPIRING FESTIVAL

Eleventh Annual Event the Greatest of All in Matter of Attendance, Attesting the Growth in Influence of the Nation's "Most Idealistic and Spiritually Quickening Festival"—Dr. Wolle's Forces Sing Superbly in "Christmas Oratorio" and the B Minor Mass and the Soloists Likewise Perform Nobly

(From a Staff Correspondent)

BETHLEHEM, PA., May 30—The most idealistic, the most beautiful and spiritually quickening of the nation's music festivals—the May-time Bach ceremonials of the Bethlehems—achieved on Friday and Saturday of last week their eleventh season. The "Christmas Oratorio" occupied the sessions of the first day and the immutable tradition of Bethlehem consecrates the afternoon of the next to the B Minor Mass, star-crowned pinnacle of its creator's genius. But this is secondary. The great central fact of the Bach festival lies in the utter spontaneity and joy of the response that it awakens with parallel fervor in those that deliver the great message and those that receive it, in the general co-operation of spirit to a common end. And here, moreover, all outward factors are attuned to the ready accomplishment of this lofty object. The choir sang superbly last week. So it did last year and the year before that. Yet the present festival must be set down as greater than any that have gone before, not so much through ameliorations of artistic detail as the attendance it occasioned. The greatest gathering and the most distinguished yet assembled here in the name of Bach, novices as well as seasoned Bethlehem enthusiasts approximating 2000, came together on the greensward of Lehigh University and crowded into the Packer Memorial Chapel where the lovely rites are solemnized.

But this steady growth of patronage has its disadvantages. The last seats in the Chapel had been disposed of something like a fortnight before the first concert. A relatively small place, it was made last week to accommodate about 1500 persons. Extra seats filled the spaces back of the pews and for the first time in the history of the festivals it was found necessary to impress into service a vestry room next to the altar, where the music was audible for better or worse but the performers quite invisible. And when all this newly commandeered territory had been put to its purpose there remained (especially for the Mass, which always challenges the greater interest) several hundred disappointed ones who stood at the doors, or, for want of room even here, camped out on the grass beneath the open windows of the church and, score in hand, took mental note of the few strains they could not actually hear.

Measures to remedy this embarrassing condition which will otherwise increase rather than abate have, fortunately, been projected. Charles M. Schwab, as sincere a patron of art and as zealous a Maecenas as he is a dominating captain of industry, who finances these festivals with princely liberality and who solicitously founded a symphony orchestra for the edification of his employees in the steel works, signified some time ago his

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BETHLEHEM AGAIN GLORIFIES BACH IN INSPIRING FESTIVAL

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readiness to erect a commodious hall for the special use of the Bach Choir as soon as a suitable site could be found. Provided that the atmosphere which at present envelopes the performances like a halo is not dissipated and lost in the new surroundings (and if the hall be designed with the particular purpose in view this need not be) this new example of Mr. Schwab's munificence will be acclaimed by all Bethlehem pilgrims. For aside from solving problems of accommodations and (let it be hoped) acoustics the nature of the place will permit the performance of certain secular choral works of Bach such as are incompatible with a churchly environment, not to speak of the possibilities of instrumental recitals.

Last season Mr. Schwab invited several of the New York critics and other journalistic notabilities to the festival as his guests. This year he repeated the invitation and among those who availed themselves of it were Richard Aldrich of the *Times*, W. J. Henderson, of the *Sun*, Henry T. Finck, of the *Evening Post*, Mrs. Finck, Oswald Garrison Villard, publisher of the *Evening Post*, and Dr. Lyman Abbott, Editor of the *Outlook*. Among the other personages of distinction observed at the festival were the Hon. Cecil Spring-Rice, the British Ambassador, Louis Mehikoff, the Russian Ambassador, H. T. Parker, music critic of the *Boston Transcript*, Leopold Stokowski, conductor of the Philadelphia Orchestra, Frank Vanderstucken, Kitty Cheatham, William C. Carl, Earle Laross, R. P. Paine, of the *Litchfield, Conn. Musical Association*, and Arthur J. Bassett, president of the Worcester County Musical Association.

But the greater part of the visitors were not newcomers. The Bach festival habit, once acquired, is not to be lived down. The whole affair has a quality of genial invitation, and while one goes to Bethlehem as to a devotion one encounters there no taint of aesthetic smugness or sanctimony. Nothing could be freer from tawdriness of show or loudmouthed publicity than these tranquil but dignified functions.

A Universal Significance

To-day the Bethlehem festivals possess something of a universal significance. And though less in physical proportion they rank in distinctiveness of aim and accomplishment beside the Wagner functions of Bayreuth and the Mozart celebrations of Salzburg—and these words are written in the fullest consciousness of all that they imply. If Bach had inhabited Bethlehem the place could not have been more redolent of his spirit. If ever music fostered and welded solid that "community spirit," of which we hear so much pretty theorizing these days, it has done so here. Veneration and worship of the messiah of music is here found transmuted into the purest love that can spring from the depths of ceaseless communing. It is said that the first move of the average Bethlehem chorister at the close of every festival is to inquire of the conductor and guiding spirit, Dr. Wolle, what work he contemplates undertaking next year. And the longing to hear and to sing Bach sometimes possesses these town-folk during the year to such an extent that groups of them will gather at each others' houses to sing a few Bach numbers and so satisfy the craving.

To New York Bach lovers, Bethlehem is, as we have repeatedly had occasion to observe, a boon that amounts almost to a salvation. The record of Bach choral performances in the metropolitan concert halls—at least during the last eight or ten years—discourages retrospection. Of recent seasons all efforts to sing Bach have ceased, outside of a few sporadic endeavors of a shuddersome sort. One asks no better than to forget some late assaults on the "Magnificat" and a cantata or two. Some day, perhaps, an art-loving millionaire like Mr. Schwab may endow a choral body in New York and provide a conductor for the express purpose of disclosing the real Bach (Heaven speed the day!) to the benighted folk of Gotham. Until then the true worshippers will wait till the end of each May and then hie them to the banks of the Lehigh, for a feast served well-nigh to the king's taste and under circumstances that stimulate the fancy and establish a mood in a manner that shames attendant conditions here. Listening in rapt ecstasy to the B Minor

Mass at Bethlehem, one shrinks at the thought of hearing it in Carnegie Hall and also of the probable manner of its representation there.

Lest it be imagined that the Bethlehem Choir is inhumanly perfect it may be confessed that the critical martinet can sometimes amuse himself to the extent of picking a few flaws. Here may obtrude a lapse of intonation, there a slight want of precision. But the utter absurdity of disparaging insistence upon such venial sins in the face of the splendor of enthusiasm, the exuberance, the glowing ardor with which these laymen hurl themselves upon some of the most ruthless choral music ever written! And how spontaneously this fire, this wondrously vital impulse communicates itself to the least impressionable listener! Here, if ever one finds oneself in the living presence of music! And here, if anywhere, is the interpretative capacity in its most precious essence! Technical problems are easily surmounted when the performers so burn with the spirit of the task in hand. And what professional oratorio chorus in these parts can vie with this one in the vocal material of its composition, in the observance of shadings, in the nice balance of its ensemble, in the masterly phrasing, rhythmic assurance and flexibility with which it rides these giant surges of concatenated polyphony?

A Consistent Leader

To Dr. Wolle's idiosyncrasies on might also pay more or less particularized attention. Some invite open question, others extended discussion. The writer has taken occasion to indulge in such questions and discussion in the past. At all events, Dr. Wolle is constant in his convictions and consistent in his application of them. Here, too, the total accomplishment must outweigh all pettier considerations. We do not subscribe to all of his ideas. But when the whole tale is told, we cannot say whom we should rather see at the head of the great choir in the little Moravian town.

The Bach Choir last essayed the "Christmas Oratorio" in 1904. They had given it the year previously and also in 1901, on which occasion it was heard for the first time in its entirety in America. It was at one of these festivals that an unprincipled New York scribe, dissatisfied with the performance, turned to sarcastic account the text of the chorus "Come ye all to Bethlehem and see this great thing which is come to pass" in his review of the proceedings. Since then the "Christmas Oratorio" has slumbered, though a few venturesome souls have pleaded for it in place of the semipiternal Christmas "Messiah."

The "Christmas Oratorio," though, for the greater part, a work of the most radiant loveliness, was never intended for performance at one sitting. In point of fact an aggregation of six cantatas, it was composed in 1734 (five years after the "St. Matthew Passion" and consequently in the very plenitude of Bach's creative powers) to be given piecemeal, one cantata for every Sunday the six weeks following Christmas. Bach appears to have been severely pressed for time in the preparation of this work. For some of the numbers he utilized matters composed for other purposes—somewhat after the fashion of Handel, who used imperturbably to transfer airs from his operas to his sacred oratorios. As a probable consequence of this method the "Christmas Oratorio" contains numbers wherein the character of the music and the sentiment of the text stand at rather greater emotional variance than one habitually remarks in Bach—as in the musically charming aria, "Ah! My Saviour," with the echo device so extraordinarily popular in the eighteenth century.

A Transporting Work

Yet, in all, the "Christmas Oratorio" is a gloriously transporting work, vibrant with the joy of the Christmastide, now intense but calm, now shouting to high heaven in its exuberance and overflowing with that force, that light, that power which streamed like a torrent from its composer's rock-bound faith. It is lyrical rather than dramatic through its very nature. Only once or twice does the mood cloud over—toward the end in the indignant cry to Herod and early in the first part in the sudden appearance of the "Passion chorale," fitted to the text "How shall I fitly meet Thee," harmonized in a fashion that alters its character. Probably no more transcendent evidence of Bach's resourcefulness and subtlety of expressional device can be found than his numerous harmonizations of this same loved melody as employed other works, and the extraordinary felicity with which they thus voice an extensive range of sentiment. It recurs again in the jocund closing number where the voices hold it as a sort of cantus

firmus against the lively orchestral jubulations. As in the case of the emotionally antithetical "Passions," chorales are periodically introduced. At Bethlehem the audience rises as these occur and presumably duplicates the method of congregations of Bach's day by lifting up their voices together with the chorus.

The recitative passages of the "Christmas Oratorio" are in some respects as noble and expressive as those in the "Passions." Certain phrases of recitative stromentato impress one by their modernity of character no less than their poignant beauty. Bach, merciless of his vocal exactions and frequently unidiomatic to a degree in his arias and choruses, writes at these moments with a naturalness and truthfulness of declamation that in some moments seems to adumbrate Wagner. We made note of the very fact commenting on the "St. John Passion" last year. The fifteen bars, "And they came with haste," closely suggest "Lohengrin." And at other moments the Wagnerian resemblance is heightened by some of those audacities of dissonance and modulation in which Bach is well-nigh as advanced as the proudest modern of any.

Of individual numbers the echo song just mentioned, the exhilarating tenor air with irresistible fugal accompaniment "Tis Thee I would be praising"; the contralto aria, "Slumber, Beloved," and the "Pastoral Symphony" which preludes the second part take most conspicuous rank. The slumber song has become familiar even to those who do not know the work from which it is drawn. The "Pastoral Symphony"—a thing of exquisitely tender simplicity, and blossoming out of the very child-heart of the world—can be heard infrequently (far too infrequently) as a separate number on orchestral programs. A duet for soprano and bass also attracts attention, though not pleasantly when it is as poorly sung as was the case last week.

Dr. Wolle is in many respects a purist in adhering to the letter of the score. Of course it is fortunate to be able to hear these works without the usual defilement of the blue pencil. Of the "Christmas Oratorio" nothing but a brief recitative was cut and then its omission gave rise to several queer conjectures. But Dr. Wolle unfortunately carries his zeal for classical exactitude to the extent of obeying every *da capo* mark in the score. It is a tiresome and often an obnoxious procedure and especially impolitic in a work that was never meant to be performed in its entirety in the space of an afternoon and evening.

One does not ordinarily pause in comment on orchestral effects in Bach and Handel. In the present case, however, it is really necessary to mention in passing the entrancing beauty of the oboe effects in the "Christmas Oratorio"—and they need not be regarded simply as the happily inspired fancies of later Bach instrumenters. In several instances here they lend a delicate charm of color to the music that the most radical contemporary might envy with excellent reason.

The First Day's Soloists

The first day's soloists were Marie Stoddart, Maude Sproule, Lucy Brickenstein, Reed Miller and Charles Tittmann. Neither of the first two can be said to have discharged her functions very notably. Knowing the excellent work of which Miss Stoddart is capable, we are rather inclined to believe the soprano merely the victim of a temporary failing. At all events she appeared uncertain of herself and could not maintain herself on pitch. Miss Sproule sang with hollow, unresonant tone and little distinction. Miss Brickenstein had but a few echoed "Yeas" and "Nays" to sing, but did so with charming effect.

Mr. Miller accomplished the finest solo singing of the day. His voice was at its best and he possesses the style and in considerable degree the technique for this ferociously difficult music. Merely to have sung the notes of the pitilessly florid aria "Haste, Ye Shepherds" would have been a feat worthy of all respect. Mr. Miller not only did so, but delivered the air with authority and taste, though even he could not altogether conceal the strain the effort made upon him. Mr. Tittmann displayed a voice of volume and good quality, but he is not entirely happy in its control, nor has he mastered the problems of this music.

The Singing of the Chorus

The chorus, as we intimated above, did nobly despite a few shortcomings. Nothing was more entrancing than the singing of the chorale, "Within Yon Gloomy Manger." We make bold to say that no chorus in this country aside from the Mendelssohn Choir of Toronto could weave as lovely a sustained *pianissimo* as the Bethlehem choir did in this. With

Dr. Wolle's interpretation of these chorales there need be no quarrel because of the seeming arbitrary introduction of dynamic shadings. The underlying sentiment of the text supplied ample warrant for what he did along these lines, and the result was not at all incompatible with the spirit of the music.

Performance of the Mass

The performance of the Mass last Saturday was the finest it has been the writer's happy privilege to hear on any of his Bethlehem visits. That the choir should do it well is not to be wondered. They have ten years' practice behind them and a chance to work on it all the year round. But it would be silly to belittle their achievement on this score. "Colossal," "stupendous," "magnificent"—only such expressions as these come to mind in pondering over such displays of high choral art. The greatest ecclesiastical work ever composed was sung last Saturday as it, in all likelihood, never has been in this country before. And the greatest choral moments of the festival were the "Incarnatus," "Crucifixus," "Et resurrexit," "Confiteor" and "Sanctus" in the last named of which the zephyr-like, deploying triplets of the soprano and contralto parts caress the staunch bass melody like angelic wings.

A Triumph for Grace Kerns

A substitution in the solo ranks was necessitated by the illness of Caroline Hudson-Alexander. Her place was taken by Grace Kerns, who had not sung the Mass in years and who shouldered the task on short notice. The reviewer has no wish and indeed no expectation of ever hearing the soprano part sung more ravishingly or with keener intelligence and more consummate finish. It was such singing as would thoroughly have justified applause in a church. So, too, was that of Christine Miller, great vocalist, great artist, who deals as readily and as successfully with Bach as with music of a more modern stripe. Despite five hours of music and an uncomfortably sultry atmosphere, there were moist eyes in the audience when Miss Miller touched the afternoon's summit of beauty with the glorified "Agnus Dei."

The tenor part was carried by the always dependable Nicholas Douty, who earned his customary laurels as an authoritative exponent of the Bach manner. To Arthur Herschmann were allotted the two bass arias and he delivered them broadly and with understanding.

Only brief mention can be made at present of the work of the members of the Philadelphia Orchestra, which, save in various troublesome horn and trumpet passages, was excellent. Particular credit fell to the artist who played the various violin solos with a depth of expression and a quality of tone that at times suggested Fritz Kreisler. And the customary critical amenities of the case would not be properly discharged without depositing sentiments of gratitude to the accounts of Organist T. Edgar Shields and of the trombone choir, which prefaced each session from the chapel tower in the usual inspiring way.

HERBERT F. PEYSER.

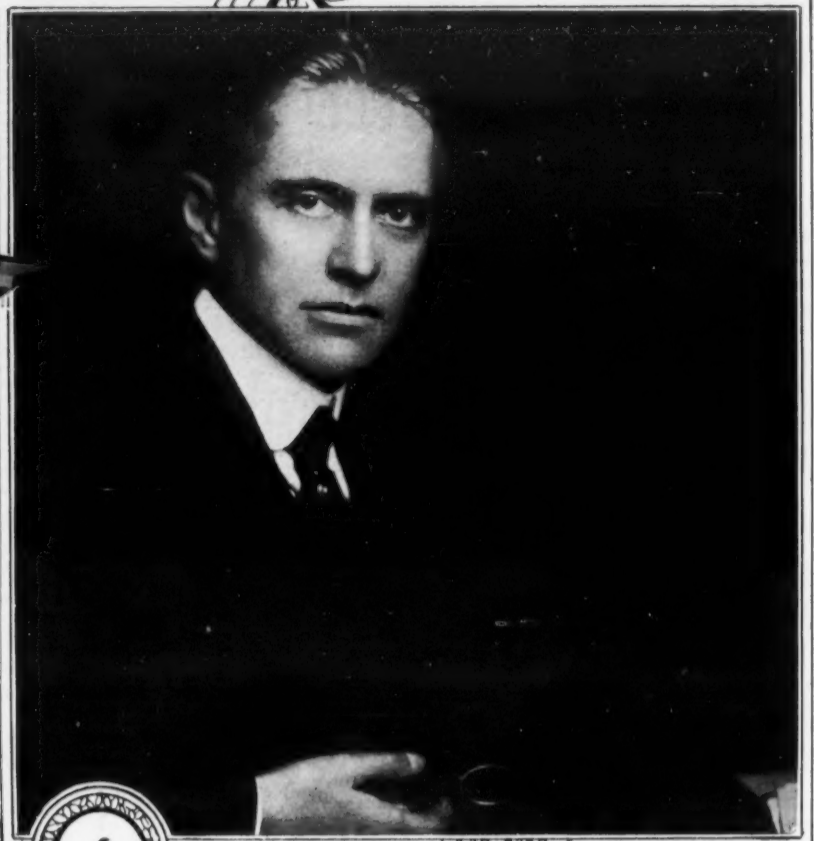
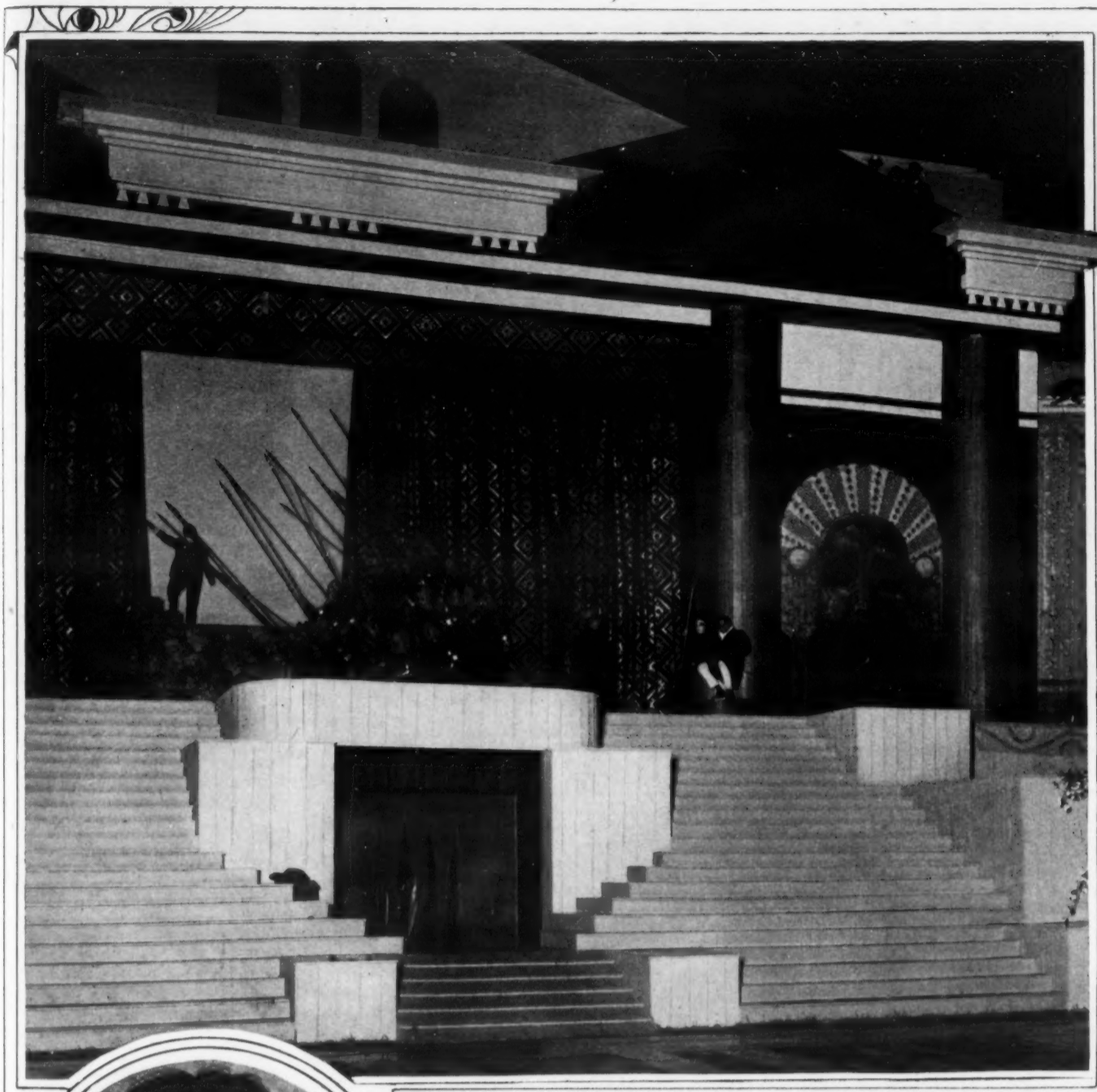
Standardization Chief Topic at Indiana Teachers' Meeting

TERRE HAUTE, IND., May 26.—Standardization occupied much time in the discussions of the thirty-ninth convention of the Indiana Music Teachers' Association, held recently in South Bend. J. Lawrence Erb, president of the National Association of Music Teachers, gave an address on the subject, containing many helpful suggestions. A committee headed by Edward Nell, president of the Indiana Association, was appointed to carry on the work.

Richard Ordynski to Remain in America

The new theater to be devoted to pantomime and ballet, which Max Reinhardt expects to found in Berlin, will have to operate without the services of Richard Ordynski, whose collaboration in the "Caliban" masque in New York has proved of such outstanding value. Mr. Ordynski recently cabled to Mr. Reinhardt that it would be impossible for him to accept the latter's urgent invitation to rejoin him in Berlin to become business and artistic manager of the new theater.

Prince Joachim, the Emperor's youngest son, has been enlivening the melancholy of the war not only by getting married but by composing some stirring war marches, says the *New York World*. Since August, 1914, he has written six marches, "The Men in Field Gray," "Young Germany," "Gloria et Patria," "The Liège March," "1914" and "With God for King and Country."



—Photo Bain News Service



Author and Composer and Scenes from "Caliban" at the Stadium of the College of the City of New York. Above, on Left: A Rehearsal of the "Henry V" Excerpt in "Caliban"; Lionel Braham as "Caliban" and Edith Wynne Matheson as "Miranda" (Against the Pillar). On the Right: Arthur Farwell, the Noted American Composer, Who Wrote the Music for "Caliban." Below, on Left: Percy Mackaye, Author of "Caliban." On Right, One of the Classic Greek Dances

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divinity; through the plays and revels of Greece and Rome, the crude dramatic efforts of the Middle Ages, the pageantry of France and England on the historic Field of the Cloth of Gold, the "commedia del arte" of the Italians and the May Day jollities of Shakespeare's England. *Caliban's* occasional backslidings, his weakness in the face of the false principles of lust, violence (typified opportunely by war) and death hinder his progress at every step, yet at the close he is spiritualized to the point of realizing the deathless power of *Prospero's* art through the healing agency of *Time*.

Need for Pruning Knife

The symbolism of the piece makes no demands upon the mentality of the spectators, but Mr. Mackaye loses no opportunity of driving it home. As a consequence much of the discourse takes on a didactic quality which is very wearisome. His verse contains a few superficially telling passages, but in all it lacks warmth, spontaneity and really vital imagination and drags its slow lengths through weary stretches of platitudes and sometimes of a heavy academic doggerel. Juxtaposition with the Shakespearean excerpts used in the interludes sets forth Mr. Mackaye's feeble in-

vention all the more glaringly. But the audience, to tell the truth, bothered itself little about the symbolic homilies in the dialogue and after the first fifteen minutes or so found the drama proper increasingly tiresome. Indeed this is the least valuable part of the affair and in the interest of the interludes and dances should have been considerably pruned. "Caliban," as it was, did not end till five minutes after midnight, at the first performance, and no time was wasted in intermissions. On the second evening, the performance was over at eleven o'clock.

The tediousness of the play must have been greatly increased for those who sat at a distance from the stage. The present writer witnessed "Caliban" from two different points of the Stadium. At the dress rehearsal the previous Saturday night he occupied a position high up on the great concrete edifice, at a distance of about two city blocks from the speaking actors; at the premiere, on the temporary wooden structure, lower down and several hundred feet nearer the other end of the stage. In the first case about ten words out of every hundred could, with a certain amount of effort, be grasped. In the second most of the lines were readily understood. Yet many of those who sat more than three or four hundred feet from the actors appear to have caught the words only by dint of concentrated attention and aural strain. Those most readily understood were Lionel Braham, who played the title rôle; Howard Kyle, the *Prospero*; Gareth Hughes, the *Ariel*, and Messrs. Mantell and Lewis, who played *Hamlet* and *Henry V* in the interludes. Yet almost all save Mr.

Hughes found it necessary to force their voices strenuously. The result was to rob them of the power of natural expression and the incessant stentorian declamation became depressingly wearisome, particularly in the case of Mr. Braham who as *Caliban*, had the lion's share of the work and whose otherwise forceful impersonation grew extremely monotonous in its sustained roars, groans and nondescript gurgles. Nor did it disconcert the sensitive listener any the less to hear Hedwig Reicher launch *Cleopatra's* amorous sentiments in a series of heroic bellowings. But things like this must always be, no doubt, as long as spoken dialogue is considered feasible in functions of this sort.

A Triplicate Stage

When the "Trojan Women" was enacted in this Stadium last season the temporary stage occupied a place midway between the ends of the concrete structure. At that time adverse criticism was leveled against the acoustics of the place by those not seated directly in front of the actors. A similar arrangement in the case of the Shakespearean masque would have left insufficient space for the evolutions of the hordes of dancers and also reduced the size of the possible attendance about sixty per cent. Hence the stage instead of facing the permanent Stadium was erected at the tip of its left wing and the vast semicircle between it and the opposite extremity of the edifice closed by means of a huge grandstand. To bear out the symbolic plan of the drama, a triplicate stage was employed. The principal part, a wooden building of almost classic simplicity and dignity and colored

in gray, white and gold had an "inner stage," concealed by curtains, and fronted with a large apron. Upon the former occurred Shakespearean episodes from "Antony and Cleopatra," "Troilus and Cressida," "Julius Caesar," "Hamlet," "Romeo," "Henry V," "As You Like it," "Merry Wives" and others. On the apron Mr. Mackaye's play unfolded itself, save in the first scene. Two flights of stairs led to the ground and also to a cellar-like opening, the abode of death and the powers of evil in general. Just in front of the steps a small raised platform served at first as the stamping ground of *Caliban* in his primordial condition and as an approach to his maleficent sire, the god Setebos, until the latter collapses, confronted by *Prospero's* enlightened force. Later it becomes useful for the enactment of a Roman comedy, an Italian play of the Renaissance period and similar ceremonies. The third and greatest stage is the Stadium field proper, the "Yellow Sands," whereon the nations from Egypt down to seventeenth century England embody characteristic expressions of their communal spirit in characteristic rites and folk dances. A great circle of orange cloth constitutes the region of "Yellow Sands."

Flanking the first stage are four towers, surmounted by huge green, simian figures, type and symbol of the base instincts and of bestial ignorance. Orchestra and choristers are disposed on the roof over the inner scene, invisible to the spectators. The towers and extreme sides of this stage structure are unpainted boards. In neglecting

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to color these Mr. Urban claims to have been actuated by his plan of "painting with lights," and during the greater part of the performance these surfaces are bathed in a mysterious purple from some of the innumerable giant lime-lights and searchlights operated from various points on the Stadium roof. At the rehearsal the effect obtained was somewhat happier than at the first performance.

Urban's Wonderful Lighting Effects

Of scenery proper there is practically none. For the Shakespearean episodes a bit of painted wall and some brown and golden draperies suffice. But all thought of scenery disappeared in the fabulous beauty of Mr. Urban's effects of lighting combined with the general felicity of color scheme in the multitudinous costumes. That such a wonderful world of luminous shafts was ever before witnessed in any sort of theatrical performance indoors or out may safely be denied. Now vague and sinister purples focused themselves on a point of the inner stage; now a magical mixture of green and yellow set off in a circumference of night. And then, of a sudden, the outer blackness vanished in an exultant noonday glamor of silver sheen and the whole field glittered; then a voluptuous orange, then pink, then green, then yellow, then red. It marked the climax of Mr. Urban's American achievements and was no less wonderful because impalpable.

In the fullest glare of these auroral hues transpired the most fascinating part of the masque. The divers community interludes enlisted the services of numerous organizations—the Neighborhood Playhouse, for example, furnished the figurants in the Egyptian, Greek and Roman episodes, the Washington Square Players for the Italian and Spanish, the Alliance Française for the French, the German University League for the Germanic and the New York Center of the English Folk Dance Society for the May Day revelry.

We must resist the temptation at present to describe these interludes in anything like detail. Faults might easily have been found with the execution of certain figures, with certain awkwardnesses of spacing, a want of symmetry or the inability to keep step or time—in short with deficiencies perfectly natural in untutored amateurs. But the zest, the spirit, the earnestness, the community of purpose and evident delight with which these thousands of men, women and children went about their tasks communicated more than one thrill to the most callous spectator. The Egyptians presented a superb picture in their prostrations before Osiris, the Romans headed by Caligula brought with them a delightfully comic play done by actors in the ferocious dramatic masks of classical antiquity, the burghers of Nürnberg singing a delicious folk song saw a mediaeval representation of "Dr. Faustus," and the French came to a gallant tournament on the Field of the Cloth of Gold.

Maypole Dances Inspiring

But the finest and most inspiring of all were the May pole dances of England, when the Yellow Sands were alive with fully a thousand yeomen, Morris dancers, hobby horses and all the rest. The eight episodes were arranged by Cecil Sharp, the English folk music specialist, who also plied his musical craft most happily in this instance. And the dance at its climax made the most artful evolutions of the Diaghileff Russian troupe seem puny and hopelessly artificial by comparison. The very spirit of carefree improvisation, of joyful abandon, of amateurishness, if you will, lent to the whole affair an effect of charm not to be remotely duplicated by professional sophistications.

As a sort of prologue to these interludes Isadora Duncan, en route from Europe to South America, volunteered to appear at the eleventh hour. Miss Duncan's contribution to the affair was sim-

ple. It consisted in walking across the field with raised arms, in bare legs and fallacious gauze draperies with which the wind played pranks.

Mr. Farwell's Fine Music

The music of Arthur Farwell was singularly excellent in that it accomplished its composer's purposes and proved itself worthy of all esteem on the basis of its intrinsic qualities. Mr. Farwell understands the essentials, the potencies and limitations of community masque music as no other musician in America to-day. He has had abundant previous experience in studying its problems and he has solved them with remarkable success. To work under the handicaps presented by the inexorable circumstances of open-air performances in vast spaces and yet to evolve a score in itself as interesting as that of "Caliban" marks a distinctive achievement of artistic creation. He has here surpassed his earlier experiments not only in general felicity of result, but in boldness of dimension. The score consists of choral numbers and independent orchestral pages. It forms a constant and indispensable background to the most important factors of the piece, sometimes claiming attention through its own eloquence, sometimes only heightening the force or beauty of the scene by its dramatically suggestive quality. It is modern without subtle complexities and almost unfailingly direct. Folksongs have been selected wherever possible by Mr. Farwell to accompany most of the interludes (though the Faustus episode in the Germanic one is accompanied by a passage from Spohr's "Faust"). But the drama proper, being essentially modern in its nature and spirit, demands music of a similar order of conception. Modern effects of powerful dissonance Mr. Farwell utilizes to enforce an obvious or symbolical dramatic situation—as in the chorus of the conflicting spirits of *Prospero* and *Setebos*—the opposing spiritual principles—an interesting canon, though the unwary hearer may miss the contrapuntal effect in the open air; the Roman interlude and orgy—splendidly virile pages, appropriately brutal and unyielding; the episode of war; the cheerless dirge "Gray, gray" and several other passages. For the moving episode of St. Agnes and the fiery cross one might have expected something more modern and emotional than a Gregorian chant; yet Mr. MacKay's Latin text left Mr. Farwell no alternative here. In a totally different mood is the charming setting of "Come unto the Yellow Sands" and the lovely "Under the Greenwood Tree." The instrumental episode accompanying Shakespeare's appearance is broad and stirring, but the one number above all others which the memory treasures is the chorus "Glory and Serenity," sung in the "Field of the Cloth of Gold" scene—a noble, hymn-like melody, stoutly harmonized and which one cannot hear recur without a thrill.

In characterizing *Prospero* and *Setebos* musically, Mr. Farwell has resorted to a suggestive device of tonal symbolism. The former is portrayed in broad octave strokes that clash gratingly against the dissonances of *Setebos* when they descend into the low register but that occasion no cacophony when they remain above. Analogously, the theme of *Setebos* assumes a particularly harsh character which it essays to rise out of its originally appointed sphere.

Most of the music has been orchestrated in such fashion that it carries readily in the open. Only a few lightly scored numbers fail of their effect. The greater part of it is given to heavy brass (there were six trombones, eight trumpets, six tubas, eight horns with augmented wood-wind, including six clarinets). The strings frequently doubled the other melodic instruments, so that the brass band timbre was not too pronounced, though no effort was made to proportion them numerically to the brass and wood-wind choirs. Among those who assisted Mr. Farwell in orchestrating this music (its great amount necessitating the efforts of a number of persons to this end) were composers of the rank of W. H. Humiston, Israel Amter, Deems Taylor and Chester Ide.

Koemmenich Forces Admirable

Under the direction of Louis Koemmenich the orchestra—recruited largely from Metropolitan Opera House players—discharged its duties splendidly and as

much must be said of the chorus which included many members of the Oratorio Society. Their work spoke volumes for the careful and laborious training received at Mr. Koemmenich's hands. He made the most of Mr. Farwell's music.

Of the work of the numerous actors in the production it is impossible to speak in detail now. Suffice it that they plainly gave of their best. It may be recorded, however, that John Drew impersonated Shakespeare in the grand final apotheosis. But though he was seen he was scarcely heard.

HERBERT F. PEYSER.

Other comments on the Shakespeare masque:

The music was of a breadth and dignity fitting to the spirit of the performance.—*The Times*.

Mr. Farwell's music was a mighty aid to the progress of the scenes.—*The Sun*.

The general effect was that of an impressive spectacle.—*Staats-Zeitung*.

To the men and women who planned this titanic undertaking and carried it to completion there is due the fullest of credit. As a mechanical achievement it cannot fail to compel admiration, but as a work of art it is not vastly important. Real art requires no guide books to make it understandable.—*The Tribune*.

"Caliban" was most interesting and effective when it appealed to the eye. As spoken drama—and considerably more than half of it was drama—it proved entirely negligible. * * * It was greatly aided by the music composed by Arthur Farwell.—*The World*.

Those interludes! They were the miracles which lingered in one's mind as one turned away from the great Stadium. Nothing more beautiful has been conceived here.—*The American*.

"Caliban" was notable for another reason—it was almost the first and was certainly the greatest community effort at entertainment New York ever has made. * * * Arthur Farwell's music was consistently good. At times it rose to unusual excellence.—*The Press*.

The success of "Caliban" is assured—not by its mystery, poetry, or symbolism, which go for naught or very little—but by its interludes in the arena, which—if it would be easy to exaggerate their ethnological or historical value—are undoubtedly instructive in a way, and afford a great variety of excellent and novel spectacular entertainment.—*The Evening Post*.

The community masque has shown itself capable, when properly edited, of a spiritual and aesthetic impulse quite unique.—*The Globe*.

Mme. Guilbert Sings at Bryn Mawr Garden Fête

Mme. Yvette Guilbert will make a number of appearances at garden fêtes this summer. She began these summer entertainments with an open air concert at Bryn Mawr College on May 31.

Arion Hall, Bridgeport, Conn., held a capacity audience at the spring concert of the local Arions, on May 21. Under the direction of Otto Paul Schubert a good program was offered with the solo assistance of Miss Thompson, Miss Gluck, Frederic Ruthinger, Eve P. Willmann and others.

An excellent concert was given recently by the choir of Trinity Church, Newark, N. J., under the direction of the organist, Albert L. Faux. The soloists were Mrs. Alexander Hamilton, contralto; Mary Bradin, violinist; Wilfred Edge, baritone, and W. F. Schelke and F. S. Bruce, of the church choir.

ANNA CASE SOLOIST OF ALBANY CHORUS

Soprano Delights Her Hearers in Closing Concert of Club Season

ALBANY, N. Y., May 25.—The spring concert of the Mendelssohn Club, with Anna Case of the Metropolitan Opera Company as assisting soloist, last night in the auditorium of the State Educational Building, brought Albany's music season to a close. The club's opening number, "Viking Song," of Coleridge-Taylor, was produced with fine volume and tone, followed in striking contrast by "Robin Adair," arranged by Buck; "The Parting Rose" by Protheroe, and "Creole Love Song" of Edgar Smith, with Nevin's "Mighty Lak' a Rose," as an encore. "The Lucky Horseshoe" of Hadley was of interest in showing the ability of the club to depict humor, and it was repeated. Then came the "Soldiers' Chorus" from "Faust," sung effectively. The closing number was "Lochinvar" of Hammond, a spirited setting of Scott's poem, with incidental solos by Edwin B. Parkhurst and Ernest A. Mcneely. Dr. Frank Sill Rogers won new triumphs by his masterly directing and

PORTLAND SYMPHONY ELECTS CONDUCTORS

Two Instead of Four Lead Orchestra Forces for Coming Season— Club Ends Work

PORTLAND, ORE., May 21.—At a meeting of the Portland Symphony Orchestra on Friday morning it was decided to have only two conductors next season, Mose Christensen and Waldemar Lind. They will each conduct three concerts. The conductors were chosen by ballot and their election meets with general favor. The orchestra formerly had four conductors. Other officers chosen were William D. Wheelwright, honorary president; Mose Christensen, president; Carl Denton, vice-president; R. E. Millard, secretary; W. E. Thomas, treasurer; Franck G. Eichenlaub, John Bayley and N. A. Norris, trustees. In addition to the six concerts to be given in Portland next season, three may be heard in neighboring cities.

The Monday Musical Club held its last "Guest Day" of the season at the Portland Hotel on Monday afternoon, when an interesting program was given by Mrs. Leah Slusser Hathaway, soprano; Mrs. Rose Coursen Reed, contralto, and Master Vern Isom, violinist, with Mrs. Percy Lewis and Master Glen Shelly as accompanists.

Allen Tindolph, a young baritone of Portland, recently appeared before the State Women's Press Club, the Shakespeare Club and at the Patton Home, besides filling his position as soloist at St. Stephen's Pro-Cathedral. H. C.

Indispensable to Music-Loving Family To the Editor of MUSICAL AMERICA:

Permit me to say that I believe MUSICAL AMERICA to be the only paper devoted to art which contains so much matter of an attractive, entertaining and generally instructive character. It is read not alone by musicians, but by the music-loving public in general, and is rapidly becoming the home music paper, without which no music-loving family could get along.

Sincerely yours,

PAUL JEENEK.

Brooklyn, May 20, 1916.

Alfred Hertz and His Wife at Coronado Beach

SAN DIEGO, CAL., May 15.—Mr. and Mrs. Alfred Hertz are guests at the Coronado Hotel. They have been motoring leisurely through southern California, and for the past week have been visiting in and around San Diego. Yesterday, as guests of Mme. Tingely, Mr. and Mrs. Hertz visited Lomaland and the theological schools. Special programs were arranged and Conductor Hertz pleased all by conducting the school orchestra. Before leaving they will also be guests at Fort Rosecrans. W. F. R.

Harry Russell was a capable accompanist.

Miss Case was generous with her offerings, but so favorable was the impression made by her art and charming personality that more was demanded. Her first group included two compositions by Charles Gilbert Spross, who accompanied her in all her numbers, almost entirely from memory. It was in the "La Traviata" aria, "Ah fors è lui," that Miss Case showed her talent. The brilliancy of Verdi's composition was well brought out, and she sang "Chanson Indoue" by Rimsky-Korsakoff, as an encore. H.

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GREAT AUDIENCE FROM THREE CITIES GIVES OVATION TO EDITOR OF "MUSICAL AMERICA"

Address on American Musical Independence Wins Approbation of Large Assemblage at Augustana College Representing Leading Musical Interests of Rock Island, Davenport and Moline—Audience Sings "America" After John C. Freund Finishes His Discourse—A Practical Training School for Musicians Headed by J. Victor Bergquist—Local Papers Take Up the Campaign

Rock Island, May 24, 1916.

WHEN John C. Freund had made his address here last night, the Rev. Gustav Andreen, President of Augustana College, rose before the crowded auditorium, and said:

"In honor of the interesting, informing, and indeed inspiring address to which we have just listened, I shall ask you all to rise and sing 'America.'" Then the organ pealed out the great patriotic song, as the audience voiced its enthusiasm. It was a fitting climax to a scene which will long be remembered by the students, faculty of the college and by the hundreds of musicians, teachers and others who had come, not only from Rock Island, but from the neighboring cities of Moline and Davenport.

Mr. Freund came to the college at the invitation of the faculty and of the Director of the Conservatory, the distinguished musician and composer, Professor J. Victor Bergquist.

Back of Mr. Freund, as he rose to speak from the desk, draped with the American flag, sat the graduates, the women in their tasteful white costumes, as well as a number of young men.

As the large audience assembled, Martin Dahlberg played the Processional-Marche Triumphale by Lemmens. Then the Dean, Professor Bergquist, rose and said that it was with pleasure and with a certain amount of warranted pride that he presented the class of 1916 of the Conservatory, the largest class in the history of the department.

America's Awakened Musical Consciousness

He referred to the awakening of the musical and artistic consciousness, with the wave of agitation spreading over the country for a deeper appreciation of music as a part of every-day life. He believed Augustana had caught the spirit of this forward movement, and had and is adding her quota toward the musical independence of this country.

The faculty believed in a broad, intelligent musicianship. It was not only

fits of an endowed institution, the terms were reasonable.

Functions of College Music Departments

A music department in a college, said Professor Bergquist, should do something for the musical life of the institution as a whole. This the faculty does by supplying directors for the Oratorio Society, the College Orchestra, the Band, the Wennerberg Chorus and the Oriole Ladies' Club. And let it be noted that these organizations are not conservatory organizations, but organizations which

which had just been started, under the distinguished leadership of Ludwig Becker, for seventeen years the Concertmeister of the Chicago Symphony Orchestra, that Theodore Thomas had founded.

Briefly and earnestly he spoke of the value to any town of such an orchestra, and showed that it was, in cold dollars and cents, positively a business asset.

He said that on his arrival in Davenport, also in Rock Island, he had concluded that these communities were musical, from the number of apparently



Above: Main Building of Augustana College, in which John C. Freund made his address on May 23. Below: Scene on the Boulevard in Rock Island, Ill.



Dr. Gustav Andreen, President of Augustana College, Rock Island, Ill.

a question of more pianists, more organists, more violinists, more vocalists, but more musicians. Their ambition is to train men and women who believe in the cultural value of music, men and women who believe that what we need in this country is not only a full head and a full pocket-book, but a full heart, as well.

With over \$600,000,000 spent on music in this country, no one can deny the financial importance of music.

The figures, said Professor Bergquist, are the result of exhaustive research on the part of the honored guest and speaker of the evening, John C. Freund.

The credit system adopted in the Conservatory had brought the work down to a practical basis. Enjoying the bene-

belong to the student life of the whole institution.

A music school, as well as all private teachers, should add its influence for the musical uplift of the community. This the Augustana College of Music endeavors, and endeavors successfully, to do.

"Augustana," he said, "is on the wave of musical progress which is sweeping the United States, and in order that the college may come in closer touch with the movement, learn more of our musical obligations, we have invited as the speaker for this evening, one of the patriots in the struggle for musical independence. MUSICAL AMERICA is the name of his paper; Musical America is the main theme of his life. Fifty years of thought and study of Musical America has made him an authority on Musical America.

"It is my privilege and pleasure to introduce to you Mr. John C. Freund, of New York, editor of MUSICAL AMERICA, who will address us on the subject, 'The Musical Independence of the United States.'"

Mr. Freund, on rising, was received with long, continued applause.

Mr. Freund's Address

Soon after the opening, in which he described how he had come to enter on the public work in which he was engaged, he thanked the press of the Tri-Cities for their exceedingly courteous, and, indeed, generous reference to his work. He thanked Professor Bergquist, whose work he praised in the highest sense. He also thanked Professor and Mrs. Canterbury for their courteous hospitality to him, and then expressed his pleasure and gratification that he had been enabled to be present at the inauguration of the new symphony orchestra in Davenport,

successful music stores, which, under other conditions, could not exist.

He spoke of the duty to the press of the local musicians and teachers.

The press was ever willing to give any amount of space, which cost much money, to musical affairs, to the encouragement of musical progress, though its revenue from musical sources appeared, at any rate at present, to be inadequate.

Musicians Don't Support the Press

Musicians and music teachers did not support the press. It was the press



Rev. Dr. Edward Fry Bartholomew, Vice-President Augustana College

which supported them, and the time had come for the musical profession to take a more liberal view of the whole situation, with regard to publicity, in their own business interest.

Mr. Freund then followed the general course of his well-known address, being interrupted from time to time with applause and laughter.

He was listened to from start to finish with the closest attention, and at the close received an ovation.

Then President Andreen rose and called for the National Anthem.

The diplomas were then awarded.

An Account of Augustana College and Conservatory School of Music

This college was originally founded in 1861, in Chicago. It is owned and supported by the Evangelical Lutheran



J. Victor Bergquist, Director of the Conservatory of Music at Augustana College

Synod of North America. While it is a denominational institution, it is not sectarian in any narrow sense of the term. All departments, except the Theological, are open to both sexes.

In 1875 the college was moved to Rock Island. The Conservatory of Music was added as a department of the institution in 1887, Dr. Gustav Stolpe being chosen as director.

The College Band was organized in 1874. The college has a strong band of over thirty pieces, under the direction of C. H. Kalquist.

In 1881 the Handel Oratorio Society was organized. This organization has given many of the standard works and



Algert Anker, Head of the Violin Department, Augustana College

works by American composers, among the latter Patten's "Isaiah"; Bergquist's "Golgotha," and "King Olaf," by Carl Bush.

The Augustana Orchestra has already attained a high degree of proficiency and plays many of the best standard works and symphonies. At the annual concert, this year, it had on its program the Beethoven Second Symphony. Aside from the various and annual concerts it gives, it supplies the accompaniment to the Oratorio Society, and concerted piano and violin works given by advanced students.

The Wennerberg Chorus is a selected male chorus of twenty voices, and was

[Continued on page 6]

GREAT AUDIENCE FROM THREE CITIES GIVES OVATION TO EDITOR OF "MUSICAL AMERICA"

[Continued from page 5]

organized in 1901. During its thirteen annual tours it has been practically in every State in the Central West, and many of the Eastern states.

The enrollment in the college is about 700. The enrollment in the Conservatory is about 225.

Opinions of the Press

The Moline Daily Despatch said: John

C. Freund, the editor of MUSICAL AMERICA, an ardent propagandist for the musical independence of America, addressed a large audience at Augustana College last evening. For over two hours he held his audience interested and amused

by a comprehensive speech on general musical conditions in America and the necessary efforts to break the habit of the American public in failing to recognize the work of the musicians in their own country, while thinking no honor to be too great for visiting artists from Europe.

The Rock Island Argus said:

Mr. Freund spoke for over two hours last evening in the college chapel before



The Choir of Augustana College at Rock Island, Ill.

Another feature of the musical life of the college is the Oriole Club, a chorus of ladies selected for their good voices. It was organized this year.

The college faculty grants credits for music.

The college, it may be said, has an endowment of almost half a million.

The library building, which cost over a quarter of a million, is one of the finest in the country.

Among the teachers and lecturers of the conservatory are—first, the distinguished director, J. Victor Bergquist, composer of the Oratorio "Golgotha," a Christmas cantata, three organ sonatas and a number of solo numbers for piano and voice and anthems for choirs; Albert Anker, head of the violin department; L. B. Canterbury, head of the voice department, and Dr. E. F. Bartholomew, lecturer on psychology, and author of "Psychology in Its Relation to Music."

The motto of the Augustana College Conservatory is, "Music for the Masses." Its object is primarily the musical uplift of the whole student body in all departments. Then it endeavors to exercise a musical influence in the community. Lastly, to promote a service to the Lutheran Church, under which it is organized.



Olaf Grafström, Head of the Art Department, Augustana College



Arvid Samuelson, Head of the Piano Department, Augustana College

an audience that filled the auditorium. He has a quantity of wit and humor at his disposal which keeps up a lively interest at all times. In the last three years he has visited more than sixty cities, spreading his propaganda for musical independence. He has talked to over 100,000 of the most cultured people in the country, and to over 20,000 high school pupils, in his efforts to interest them in music. The press, everywhere, is devoting columns to his propaganda, while resolutions have been passed enthusiastically by prominent music and civic bodies.

He has received hundreds and hundreds of letters, all serving to establish a distinct change in the attitude toward music in this country.

The Davenport Daily Times said:

The address was patriotic in its appeal and the fact that after nearly half a century of working and striving to make music a part of the life in this democracy, Mr. Freund has gone on the road entirely at his own expense, for this national aspiration, made a profound impression on the large audience which crowded the college chapel.

OPERA MANAGERS LEAVE FOR EUROPE

Gatti-Casazza and Campanini Depart in Annual Quest of New Artists

General Manager Gatti-Casazza of the Metropolitan Opera Company and General Manager Cleofonte Campanini of the Chicago Opera Company were passengers on the steamer Lafayette of the French line which sailed from New York for Bordeaux on May 27.

Mr. Gatti-Casazza will spend his time in France, Italy and Switzerland, and expects to return in September. He said he did not think the war would interfere with his plans for engaging artists. Before he departed he announced that an American scenic painter, J. Monroe Hewlett, had been engaged to design the scenery for Gluck's "Iphigenia in Tauris" for next season, his selection following a sort of competition among American scenic painters, privately conducted by the Metropolitan.

Mr. Campanini expects to engage an Italian conductor to succeed Attilio Pirelli and to sign other artists for next season. He reported that he was highly satisfied with his interview with Mary Garden in New York, and said that Miss Garden would surely sing in Chicago, unless something absolutely unforeseen occurred. Mr. Campanini was accompanied by Mme. Campanini; his secretary, Julius Daiber, and Mme. Campanini's \$10,000 dog, "Blackie," which was a present to her from Mrs. Harold McCormick. Mr. Campanini has become associated with Charles A. Ellis, the Boston concert manager, in the arrangements for the three weeks' opera tour of the Middle West next October of a company, including Geraldine Farrar, Lucien Muratore, Emmy Destinn and Louise Homer.

Another passenger on the Lafayette was Jules Speck, stage manager of the Metropolitan. Otto Weil and William J. Guard of the Metropolitan's executive staff will start for Europe in about a month.

Form Orchestra of Wind Instruments in York, Pa.

YORK, PA., May 29.—An orchestra of wind instruments was recently organized in this city among the members of the

Brotherhood of the Emmanuel Reformed Church, East Market and Sherman Streets. George L. Harbaugh was appointed director. The orchestra membership is as follows: Cornet, Charles Lesh, Stuart Shepp, Theodore Lesh, John Lehr and Penrose Dietz; clarinet, Warren Sipe and Earl Badders; piccolo, Harry Gingerich; trombone, Clarence Lesh and Wayne Gingerich; baritone horn, Nathan Lightner; bass horn, Daniel Lightner; drums, Roy Dietz and Edwin Spangler; saxophone, George Lesh; George Harbaugh, violin. G. A. Q.

Canadian City Gives Alice Sovereign Enthusiastic Welcome

Alice Sovereign gave a recital with great success at Stratford, Ont., on May 9 at the City Hall of that Canadian city.

Miss Sovereign made a strong appeal to her hearers in a program that contained an old group of pieces by Secchi, Reichardt and Handel, songs by De Lange, Foote, Nevin, La Forge, Horsman and a number of folk-songs, among them examples of the Greek, American-Indian and Spanish.

The press praised her performance highly and called her recital a "noble contribution."

The music department of the Woman's Club of Erie, Pa., is just concluding a season's study of German composers. At the last meeting, May 26, addresses, songs and piano illustrations on the study subject were presented by Lois Berst, Mrs. H. M. Sturgen, Mrs. C. G. Binney, Mrs. Edwin Curtze and Paul Cleveland.

VIOLA BRODBECK, Coloratura Soprano
MABEL BEDDOE, Contralto and

KATHRYN PLATT GUNN
Violinist, are assisting

RUSSELL SNIVELY GILBERT
Composer

In presenting evenings of music devoted in part or entirely to his compositions. All the accompaniments are played by him in person. Correspondence is cordially invited.

Summer address, 67 Cleveland St., Orange, N. J.



Dear MUSICAL AMERICA:

It looks very much as if Arthur Farwell, musician, composer, litterateur, had at last squarely come into his own.

You know, he composed the music to Percy MacKaye's masque, "Caliban by the Yellow Sands," which was so triumphantly produced in the Stadium of the College of the City of New York last week, and which appears to have taken the town by storm, in spite of its undue length.

Some of Farwell's former compositions, notably a patriotic hymn, have been given, you may remember, by thousands of school children and others in public at the City Hall on the July Fourth Celebration.

Others of his compositions, too, are known, particularly his work for the ill-fated "Joseph and His Brethren," produced at the Century Theater by Liebler & Company. He is also known for a number of compositions based on Indian themes and melodies.

In all this, however, while he won respect and much favorable criticism, he did not strike the high note of public as well as critical approval.

This time, however, he seems, by general consent, to have hit the mark. His music for "Caliban," which was given with a large chorus and under the direction of Mr. Koennenich, the talented leader of the Oratorio Society, went far to show that he must be accorded rank as a composer of great distinction and undoubted inspiration.

With the encouragement he has received and his known powers of application, he will now rise to greater heights, and before long, I feel assured, will have won a national reputation, which will rank him with the best we have.

At the very time he has won this distinction, he was also honored by being selected as the speaker before the Music Section of the great Biennial Convention of twenty thousand women which has just been held in this city.

Back of his selection, for which he was quoted as being of the editorial staff of MUSICAL AMERICA, lies a story.

It seems that a certain competitor of yours made the most strenuous efforts to secure the distinction, but was turned down absolutely and positively.

This means more than would appear on the surface. It means that the reputation of this particular sheet has already spread among the mass of the people—certainly among the mass of intelligent, public spirited women.

It goes to show that the time for using any publication for purely commercial ends, attaining these ends often by means that are disreputable, is not calculated to win the respect of those whose opinion is worth having.

It also goes to show that the intelligence of the public has to-day gone beyond the point where it will recognize any periodical which has not the ideal of "service to the public interest" in its conduct.

To pander to the vanity or trade on the fears of the musical profession may, for the moment, produce a certain financial return, but it cannot prevent the disaster which is inevitable.

The work of Percy MacKaye, the young poet (whose father, Steele MacKaye, I so well remember, and who was in his day acknowledged as a genius), has confirmed the high estimate of his

abilities already made in literary circles. It has now brought him prominently before the general public.

His choice of a subject may or may not have been happy, but it confirms the idea that I expressed some time ago, that he is living in what might be called the mediæval English period, a further evidence of which is that he has chosen as the subject of the opera to which de Koven has composed the music and which is to be produced by Gatti at the Metropolitan next season, "The Canterbury Pilgrims."

Louis Sherwin, in reviewing the work in the *Globe*, puts it well, when he says:

"Mr. MacKaye has a keenly sympathetic feeling for the past, indeed, a feeling for every century but his own, every period and every country but the one in which he happens to live. The result is that with all his keen democratic aspirations, he is the last man in America to make the theater democratic."

It was precisely this tendency which caused Horatio Parker's "Mona" to be a disappointment, certainly with regard to the theme chosen.

In this country, where we have an unamalgamated mass of different nationalities, where the English language is the vernacular, and certainly with nearly half our present population not the mother tongue, themes connected with purely English life and English history are not likely to make a strong appeal.

True, we speak the English language, but it is only the language we speak by common consent. It is not the same as English is in England, French in France, German in Germany or Italian in Italy, and that is one reason why when the English comedies, dependent largely on play of language, have come here, they have failed.

* * *

The appointment of Edward Ziegler, for many years musical critic of the *Herald*, and formerly with the *Sun* and *World*, and at one time associated with the distinguished critic and author, James W. Huneker, to succeed John Brown at the Metropolitan Opera House, is, in my opinion, a distinct compliment to the press.

I believe the duties of the office have been somewhat changed, so that Mr. Ziegler will have more of a secretarial position and less of a managerial one than that occupied by Mr. Brown.

As the matter stands now, I believe the powers at the Metropolitan may be classed as follows: Signor Gatti-Casazza as the head. Then comes, in power and authority, his secretary, Herr Coppicus. After that we come to Mr. Ziegler. After them comes Mr. Otto Weil, who will have general charge of the finances. Next come William Guard, the urbane press representative, and Mr. William Henkel, as assistant to Mr. Ziegler, and there you have it!

When I said that I considered Mr. Ziegler's appointment a compliment to the press, I mean it in the sense that the press has more or less suffered in the way of recognition at the Metropolitan since the days of Conried, who believed that when he had fixed things up with the *Herald* or its representatives, he could let everything else take care of itself.

Furthermore, when the Metropolitan went more and more into the hands of its wealthy directors, they, being not particularly well disposed to the press, for reasons that it is not necessary to discuss, the general attitude was what might be called frigid, sweetened by that personal courtesy, when any individual of the press was encountered by a director or manager.

When you consider that the entire press—daily, weekly, monthly—is only allowed fifty-eight seats in the auditorium, supplemented on some nights with extra seats when the management is eager to fill the house, you realize how, even under the genial auspices of Mr. Otto H. Kahn, the press has had the small end, considering the columns and pages which it devotes to the opera, and without which the opera would be a failure financially.

It is the press, which, not merely in its reviews but with its pictures, its interviews, its gossip about singers, has kept up the public interest in opera, and the day the press ceases to keep up this interest you need not be surprised to see how much the interest in opera will drop and how the receipts will drop accordingly.

One of the things that can be said in favor of Mr. Ziegler's selection is that he has never been identified with any particular clique—that is, as being pro-German or pro-French or pro-Italian in his sympathies.

As a writer under the policies of the *Herald*, he has been considerably handicapped, for, as is well known, Mr. Bennett believes and, indeed, with this Mr.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 25



Fritz Kreisler (Ne Plus Ultra)

Gatti coincides, that the reviews of the performances should be more in the way of a kindly, appreciative notice as to what took place, rather than a critical discussion as to the merits of the opera produced and the work of the singers, chorus and orchestra.

Even thus Mr. Ziegler showed from time to time the possession of a clever, sometimes caustic pen. Most of his interviews were distinguished by a keen insight, and he generally managed to say something which attracted attention.

He certainly enters upon his new duties with the good will of his confrères.

* * *

Things do not always turn out as expected.

I am prompted to say this because a Mr. Will F. Carter, whose distinction appears to be that he was at one time pitcher for the Yale baseball team and is also a brother-in-law of Justice Hughes of the United States Supreme Court, whom some favor for the Presidency, in spite of his sphynx-like silence, has come out in the *Yale Daily News* to protest against the engagement of Mme. Gadski to sing in "Die Walküre" in the Yale Bowl on June 7.

The reason for Mr. Carter's protest is, to quote him, that "her husband is under indictment as a German spy, and as a Yale man, and especially as an American, I want to protest against her engagement to sing at a Yale function. Yale is a national institution."

One can understand that the French should not want to hear German music at this time. One can also understand that the English should not want to hear German music at this time. One can understand why the Germans are not particularly anxious to hear either French or Italian music at this time.

But that an American, whose Consti-

tution tells him that there shall be no prejudice on account of race or religion, should take such a stand as Mr. Carter has done, seems incomprehensible, especially as one would suppose that his Yale education would have given him, if not a broad mind, at least a little common sense.

Mme. Gadski as an artist has no particular nationality. Her position before the public rests on her distinction in the art world, and as music is a universal art, her nationality, even her sympathies, have nothing to do with the case.

Certainly she should not be condemned for anything her husband may or may not have done.

Finally, it should be remembered that Mme. Gadski's entire career has been made in this country. She is virtually an American singer and is certainly recognized as such in Germany.

* * *

Pretty, talented Miss Anna Fitzu of the Metropolitan has acquired national fame. Her picture is in the papers, all over the country, because she is suing her husband, a Canadian millionaire, for divorce.

In her suit she declares that "Hubby" prized dogs more than he did his Anna!

I allude to the matter for the reason that when Miss Fitzu showed she possessed a good voice and considerable talent at her début in poor Granados's "Goyescas," she got but fair notice from the local press, as well as a little notice from the press in other cities that reports the new productions at the Metropolitan. This is what her talent, her ability gave her.

But it was nothing to the notice that she is now getting because she has entered the divorce court.

This shows what the newspapers consider as "news"—namely, that when you

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

do something which is of a creditable character you receive a certain amount of modified praise, but you haven't, as it were, really "broken into the news."

It is when you do something desperate, or something desperate is done to you, or you become connected with a crime or the divorce court—Ah! then the columns of the press are open to you for interviews, pictures—indeed, if you are a sufficiently prominent divorcee, with a more or less variegated past, your opinion will be asked as to politics or as to the latest perfume or soap, or, should there be a particularly atrocious murder, you may be importuned as to what you think of the criminal.

* * *

When the Progressives meet in Chicago and hold their convention, it has been decided to fill in the waits which occur between speeches and committee reports with music. There are to be fifty musicians and a number of grand opera stars have been engaged to sing.

Hitherto, at national conventions, a good, old-time brass band to whoop up enthusiasm has been sufficient. But, you see, the Progressives are nothing if not progressive. So they need not only the brass band, but operatic artists.

Perhaps one of the arias that will be selected should Hughes be nominated at the Republican Convention will be for Colonel Roosevelt's benefit, the well-known aria, "The Heart Bowed Down with Weight of Woe" from Balfe's "Bohemian Girl."

* * *

Charles Henry Meltzer, who is never happy unless he is championing something, recently came out in the New York *Globe* in a letter in which he asked for contributions to alleviate the sufferings of the poor gondoliers in Venice, who through the absence of the tourists are in a pretty bad way.

This prompted another correspondent, who signs himself B. Cassell, to have a little fun with Charles Henry and suggest that while we are helping the poor gondoliers we might also drop a tear and a few simoleons to the manicures of Paris, who have added luster to the American tourist. We might also give a thought to the so-called Apaches of Paris, who devote their artistic lives to furnishing thrills for the Americans and who now cannot earn a living unless they go to war or to work.

Then, too, says Mr. Cassell, we might consider the poor London costermongers, whose buttons and badinage have livened the bill in many a vaudeville theater.

It is particularly such people, as well as the gondoliers, who, according to Mr. Cassell, furnish artistic inspiration to tender souls like Charles Henry.

The popular impression of the Venetian gondolier is that he is a picturesque individual who guides his boat up and down the canal. You recline in the boat, dreaming of art as you are gently propelled over the waters, while the gondolier sings those Italian arias that dispose us to love.

True, his business of late years has been impaired by the large motor boats that now ply on the Grand Canal and stir up the waters till they are redolent of the stenches of age-long filth.

Poor gondolier!

My personal experience of him is that he is a rather dirty personage, with a

genius for overcharging those who are not acquainted with the regular tariff.

And as for his vocal ability, that consisted merely in yelling to some other boatman to get out of his way as he turned a corner.

Now and then, if he struck a pair of American "newly-weds," he might put on something in the way of a clean shirt and red sash.

But for this there was always a heavy extra charge.

However, Opera in English at the present time being scarcely before the public, Charles Henry had to have something to plead for, and so he espoused the cause of the woe-begone Venetian gondolier.

* * *

Henry T. Finck reminds us, in the *Evening Post*, that the proper way to spell the name of the eminent composer is Tchaikovsky and not, as many write it, in the German way, Tschaikowsky.

Incidental to this, Mr. Finck quotes a well-known music teacher, Wilbur Follett Unger, who made an experiment, the result of which he gave to Presser's *Etude*.

Mr. Unger placed before each of his thirty-five pupils a composition by Tschaikowsky, as he spells it, with instructions to note carefully the title, the composer, the key signature and other details.

A little later he asked these pupils to write the name.

Here is the result:

Chicossti,	Thysowskie,
Tchosky,	Tschioskowsi,
Chykopski,	Chykofskie,
Chicuffsky,	Schychowsky,
Tchykoffski,	Chycofsky,
Tschowski,	Shikowskey,
Chikowski,	Schicrofsky,
Shcykouskv,	Chicoski,
Chowkisky,	Tstaikowski,
Cshiekophsky,	Tschikovsky.

Let me again quote the charming prima donna, who said of things in this country:

"Eet ees da leemit!"

* * *

The critic of the Pleasant Valley (Ark.) *Palladium*, commented thus:

"The third number on the program was a saxophone solo by Miss Birdie

Puffer. Musicians are agreed that the saxophone is an instrument out of which but few can get real music, but Miss Birdie played it beautifully. She is a popular member of our most exclusive social set, and is also noted for having once whipped a gentleman who did not appreciate her saxophone playing."

Don't you think that Birdie Puffer has solved the whole problem of how to deal with the critic who does not write a good notice?

You know, in the olden times, the method was to feed the critic, if not with champagne, with beer or a cigar or two, or to slip a five dollar bill into his unsuspecting hand, or take him out to a good dinner.

But, in the evolution of things, this is to be replaced by the horse whip.

One thing is certain: If Birdie comes to New York and gives a saxophone performance, should a certain contemporary of yours not give her a good notice, what a splendid thing it would be to steer Birdie and her horsemanship into that Emporium of Commercialism and Scurrility?

At least, so thinks

Your

MEPHISTO.

When Rudolph Schirmer Played In Princeton's First Orchestra



Members of Princeton's First Orchestra, 1876, of Which Rudolph E. Schirmer Was the Second Violin

A SERIES of recollections of undergraduate life at Princeton University in the *Princeton Alumni Weekly* has been the means of bringing forward a photograph of musical interest. This is the picture of the Princeton Instrumental Club of 1877-78, which is a primitive forerunner of the present symphony orchestra of the Princeton Orphic Order, which now makes appearances in New York and other cities.

The first Instrumental Club was organized in 1876 by Professor Leroy W. McCay, now Professor of Chemistry in the University. One of the members, seen in the above picture, was Rudolph

E. Schirmer, now head of the music publishing house of G. Schirmer, Inc. Also the group contains a member of Princeton's Board of Trustees and two members of the faculty. Those shown in the picture are as follows:

From left to right, standing—J. Ridgway Wright, '79, first cornet; Henry S. Johnson, '78, Alumni Trustee, bass violin; Dean Henry B. Fine, '80, flute; Arthur B. Milford, '79, piccolo; sitting—Alfred H. Clark, '80, piano; Rudolph E. Schirmer, '80, second violin; Professor Leroy W. McCay, '78, leader and first violin; George A. Hay, '79, second cornet; Alfred L. Dennis, '79, piano. Professor McCay's violin is a Klotz and Mr. Schirmer's, a Stradivarius.

Mme. Farrar Begins Belated Honeymoon

Geraldine Farrar and her husband, Lou Tellegen, evidently believe that a late honeymoon is better than none. They started on their bridal trip last Monday, May 29, to Hollywood, Cal., the scene of their original meeting. Theirs was a special car, banked with roses; it was attached to the Twentieth Century Limited. At Hollywood the prima donna will find awaiting her a magnificent country estate, with a large house furnished according to her own tastes. With her husband she is to spend the summer posing for motion pictures for the Jesse L. Lasky Feature Play Company.

Caruso Exempted From Military Service; Discovers Cure for Fat

A cable dispatch from Rome to the New York *Sun* announces that Enrico Caruso, according to his own statement, has not been called to the colors. The tenor, who is spending the summer at his villa, Bellosguardo, near Florence, points out that he is forty-three, and hence is exempt from military service. The sing-

er also denies that Austrian or German submarines chased the French Line Steamship *Espagne*, on which he traveled from New York to Bordeaux. Caruso says that he has discovered a cure for fat, consisting of a daily walk of six hours. As a result of this treatment he already has lost thirty-four pounds.

Irish Recital for Women's Philharmonic

The sixth and last Afternoon Musicale of the Women's Philharmonic Society took place May 7 in the Granberry Studios, Carnegie Hall, New York, when a lecture-recital on Irish Music was given by Veronica Govers, accompanied by Adeline Houston. Marion Bauer recently gave a program of her songs for the society, assisted by May Dearborn-Schwab and Vera Robbins Browne.

Hugh Allan Gives "Night in Bohemia"

Hugh Allan, the popular baritone, gave a "Night in Bohemia" at his New York apartment on Saturday evening, May 27. Among those present were the following:

Anna Fitzgibbon, Belle Story, Grace Hoffman, Lucile Orrell, Idelle Patterson, Beatrice Bow-

man, Lydia Lindgren, Olga Pawloska, Rudolph Ganz, Andres de Segura, Jascha Bron, Robert Armour, John McE Bowman, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Paul Schmidt, Amie Gouraue (Princess Mishkinoff), Lieutenant-Commander MacHammon, Mr. and Mrs. Pesca, Viscountess Alma Surok, Joseph Riter, Sigmond Spaeth, Mr. and Mrs. Samuel McConnell, Mr. and Mrs. Percy Hemus, Mr. and Mrs. Solomon Wexler of New Orleans, William H. Penn, Paul Strauss, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Richard Ferris of Los Angeles, Mr. and Mrs. Perry, James H. Herron of Toronto, the Misses Lulu and Minnie Reid, Mr. and Mrs. M. R. Walsh, Bartlett Arkell, Mildred Adams, Frederick Andrews, Russ Patterson, Tom Rector, Nathalie Rector, Edna Kellogg, Mr. and Mrs. Madison C. Corey, the Duke de Durazzo, Tom Dobson, Mme. La Rossini, Mme. Androvo.

TO FURTHER COMMUNITY IDEA

New York's Shakespeare Masque Organization Made Permanent

Two thousand active participants in the Masque, "Caliban," voted at the close of the performance on Monday night, May 29, in City College Stadium to make a permanent organization "for the promotion of art and the development of community spirit." Percy Mackaye presided and addresses were made by Adolph Lewisohn, Frank Tannenbaum, Lord and Lady Aberdeen, Thomas Mott Osborne and Prof. E. Stagg Whitin of Columbia.

Because of the demand for seats it was voted to continue performances throughout this week. The proceeds of Thursday night will be given to the National Committee on Prisons and of Friday night to the Actors' Fund. On Saturday night prizes will be awarded to the dancers of the interludes. The judges will be David Belasco, Daniel Frohman, Otto H. Kahn, J. Forbes Morgan, Jr., and others.

At the close of Tuesday night's performance Anna Case, the Metropolitan Opera soprano, sang "The Star Spangled Banner."

Arthur Newstead, Pianist, Weds His Pupil, Katie Bacon

Arthur Newstead, noted as a pianist and teacher, a member of the faculty of Peabody Conservatory in Baltimore, was married, on May 29, at Annapolis, Md., to Katie Bacon, a young English pianist, who has been making her home in Baltimore for several years. The ceremony was witnessed by only a few intimate friends, and immediately Mr. and Mrs. Newstead left on a motor trip. Mr. Newstead has been his bride's teacher in piano since she was nine or ten years old, and when he was chosen in 1913 as a member of the Peabody faculty, she came from England to continue her studies with him.

Mr. Newstead has had a successful career as a virtuoso. He has played in many countries and given some 500 recitals during a period of three years, being especially popular in South America.

Appreciation From Hawaii

To the Editor of MUSICAL AMERICA:

Inclosed you will find \$2.00 for a subscription for Frank Moss, Honolulu, H. I., U. S. A.

MUSICAL AMERICA is a constant joy to all in the Islands who take your splendid unbiased paper. We are always glad, too, when we see our musical doings here in Honolulu chronicled in your splendid weekly, because we do have many good things (musically) come to us.

AN APPRECIATIVE READER.

Kualii, Manoa Valley, Honolulu, Hawaii, April 17, 1916.

LUCA

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CONCERTS

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"MUSICAL PREPAREDNESS" AT GOVERNOR'S ISLAND



Students Trained in Technique of All Instruments Used in the Military Band—Process of Elimination Used in Selecting Pupils—Free Tuition Provided by Institute of Musical Art—Methods Used Are Composite of Plans in Vogue in the English and German Armies—Future Plans Look Toward Introducing Singing in United States Army



Members of United States Army Bandmasters' School at Governor's Island; First Five in Front Row on Left Are This Year's Graduating Class; Portrait on Left, Arthur Clappe, Instructor of Bandmasters' School; on Right, Dr. Frank Damrosch, Head of the Institute of Musical Art, That Gives Ten Bandmasters' Scholarships Yearly

IT is a safe venture that not one tithe of New York's musically informed are cognizant of the fact that on Governor's Island, a stone's throw from the Battery, there is maintained a school where bandmasters for the United States Army are trained in the many matters pertaining to their calling. That such an institution exists, where the tuition and theoretical equipment of an allotted portion of soldiers at regular intervals are adjudged an important factor of the military scheme and treated as such, is due less to farsighted vision on the part of those high in the soldiery than to the prescience, public spirit and zeal displayed by Arthur A. Clappe, who is in charge of the embryonic bandmasters at Governor's Island, and Dr. Frank Damrosch, head of the Institute of Musical Art, where Mr. Clappe is also instructor in wind instruments. How the present military music school had its genesis, along with an idea of its purpose and its achievement to date, were recounted by Mr. Clappe last week at the request of a representative of MUSICAL AMERICA.

"Last night (May 24), at Corbin Hall on Governor's Island, the army students of the Institute of Musical Art, where my men go for instruction in musical theory, tendered to General Leonard Wood and other officials their fourth annual demonstration recital," began Mr. Clappe. "The program gives a fairly adequate idea of the character and scope of the work done by the graduating students, of which there are annually five in number. In Part I each outgoing member played upon the flute, clarinet, saxophone, trumpet, slide trombone and euphonium. To command a knowledge of these instruments, moreover, is but a part of the curriculum prescribed. Despite the fact that the course covers a period of only two years, each student is trained in the practical technique of all instruments used in the band and is rigidly grounded in ear-training and solfeggio, theory (including harmony, composition and musical acoustics), history of music, arrangement of band music (scoring, etc.), conducting and, finally, teaching. You may well marvel that we attempt so ambitious a course with only two years to cover it in. Still

more remarkable is the fact that the men acquire proficiency in each of these manifold branches of musical art. Their knowledge, when all has been said and done, is decidedly not superficial.

Chosen on Elimination Basis

"The purpose of the United States Army bandmaster class," continued Mr. Clappe, "is to train a certain number of selected bandmasters each year with a view to fit them to become bandmasters in our army whenever occasion may present. On June 1, in Æolian Hall, the commencement takes place and the graduates are given their diplomas. The class was started in 1911, the first group graduating in 1913, since when five finished bandmasters have been turned out each year. The men who study these courses are selected thus: In June of each year I prepare a number of questions in the theory of music. These are forwarded to the Adjutant-General at Washington, who in turn transmits the questions to the Adjutants of each service. The latter retain them until a specified date, when candidates from bands in each regiment report to the Adjutant and undergo examinations in his presence. These tests are sent to me and, after I examine them, I pick out ten each year, basing my choice on the general rating. The Adjutant-General is requested by me to send the authors of these ten best papers for a personal instrumental examination. I examine these men at the end of September and select the best five. It is a process of elimination.

"I wish to mention that upon the completion of the two years' course the men are required to be able to sing as well as play. We are trying hard to introduce singing into the United States Army. They have recognized the value of that phase abroad and our military officials are also alive to the need, a fact that is demonstrated by the strong recommendation to this effect advanced by General Corbin in his annual address several years ago. At our concert demonstration last night Dr. Damrosch also pleaded for 'musical preparedness' in the Army.

Work Twelve Hours Daily

"For the purpose of coaching the men in practical pedagogics we have what is called a recruit practice band, which stays with us one year, when the mem-

bers are available for draft on requisition. The recruit men also receive a thorough training. Each of the five to graduate has a week in charge of the recruits and thus gains genuine experience in directing others. We have installed a diary system, the men making note of the exact amount of time devoted each week to study and practice. The reports of the bandmaster students show an average of twelve hours daily. Grueling work, indeed, but necessarily constant and intense because of the pitifully scarce amount of time allowed for the entire course, which, as is self-evident, is a severe one. The course should be of three years' duration, I believe. However, the men find it well worth while to labor arduously while they are here, for bandmasters in service are well paid and while they are studying everything is 'found' for them—tuition, lodging quarters, etc., being free.

"When I came to Governor's Island things were at a discouraging pass. After strenuous exertion for about a year I managed to get a building remodeled for class rooms and dormitories, and since then everything has progressed nicely. My sole occupation now is my work at Governor's Island. No, I am not in the service of the government. On the Island I am assisted by one of my

old graduates, William C. White. The fact that the men derive free tuition is due to the broadmindedness and patriotic spirit of Dr. Frank Damrosch and the trustees of the Institute of Musical Art. Of the twenty free scholarships given yearly by that institution, it was decided to set aside ten of these for the development of music in our military ranks. Thus each year the ten men selected to study at the bandmasters' school on Governor's Island are granted scholarship by the Institute of Musical Art. I believe that the Institute is performing a big patriotic service. Too much credit cannot be given for the initiative and generosity of Dr. Damrosch and the trustees.

"My class is the result of experience with European methods. I am thoroughly conversant with the English method, having derived my training at the Royal Military School of Music in England. While abroad Dr. Damrosch had occasion to note the system employed in the German Army and our present method is rather a composite of the two, with additions of my own which are the result of personal observation and pondering. Abroad, however, they are still ahead of us in that they allow a period of three years for the course."

B. R.

FOUR ARTIST'S DIPLOMAS

Institute of Musical Art Announces Successful Candidates for Them

Examination of candidates for the Artist's Diploma of the New York Institute of Musical Art took place on Monday evening, May 22, before a jury consisting of Harold Bauer, Carl Friedberg, Iwan d'Archembeau of the Flonzaley Quartet and Engelbert Roentgen, late solo cellist of the Vienna Imperial Opera. The following candidates received diplomas: Piano, Marion R. Kahn, Helen Whiteman, Charles G. Vardell; cello, Marie L. Roemaet.

The Commencement exercises of the Institute were announced for June 1 at Æolian Hall, the program containing the Prelude and Finale from Wagner's "Tristan"; Romanze for Violin by Beethoven, played by Karl H. Kraeuter; Concerto for Piano in A Minor, by Schumann, played by Helen Whiteman (first movement) and Charles G. Vardell (second and third movements); Concerto for Cello, by Saint-Saëns played by Marie L. Roemaet; selections for piano by graduating students, and two Hungarian Dances by Brahms

played by the Students' Orchestra.

The Institute announces the engagement of Carl Friedberg as teacher of advanced students of piano.

Christine Miller Honored by Pittsburgh Club

The Tuesday Musical Club of Pittsburgh, of which she is an active member, has just elected Christine Miller to an honorary membership. Miss Miller has been similarly honored by two other Women's clubs—the Schubert of St. Paul, Minn., and the Thursday Musical of Minneapolis. This Pittsburgh contralto of national fame is closing the most successful season of her career about June 1. On May 27 she sang at the Bach Festival at Bethlehem in the B Minor Mass, after which Miss Miller gave a recital at Miss Cowles's School for Girls at Hollidaysburg.

Herma Menth Sails for Europe

Herman Menth, the gifted young pianist, engaged passage to sail for Europe on Wednesday, May 31, aboard the Fredrich VIII, landing at Copenhagen.

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COMIC OPERETTA FOR AMATEURS

A Trend Toward Higher Musical Ideals Noticeable of Late in Compositions of This Description—Two Examples of What May Be Accomplished without Making Too Great Concessions to "Amateur Needs"

IT is a hopeful sign of the times that as regards both the amateur play and the operetta for amateurs in the United States there is increasing insistence on material improvement in the quality of the works themselves, and greater stress laid on good taste and execution in production. This is, in part, a reflex of the demand of theatergoers in general for better plays and better operettas on the professional stage, in part, a result of the active propaganda on behalf of American creative effort in the dramatic and musical forms.

Comic operetta for amateurs, in particular, has made some notable strides in advance; the creation of new standards has had a tendency to bring amateur operetta nearer professional ideals qualitatively, both in music and text, and on the interpretative side with respect to finish and intelligence of rendering, and greater attention to scenic and other details. The issue of books of the type of Constance d'Arcy Mackay's "Costumes and Scenery for Amateurs" and Emerson Taylor's "Practical Stage Directing for Amateurs" are literary straws which show in which direction the wind blows.

For a number of years the backbone of the amateur comic operetta repertory has been the delightful scores of Gilbert and Sullivan which, despite an occasional revival, may be said to have passed from the professional stake to that of its humbler sister. Supplementing these works has been a variety of others, of every kind and representing a widely diverging scale of musical and dramatic values. A few of these have attained wide success, among them Dr. Rhys-Herbert's "Sylvia" and Surette's "Priscilla." Yet, despite some excellent exceptions, the great majority of comic operettas deliberately written for amateur performance may be said to have justly failed of the greater appreciation, paradoxically enough, because they were written with too anxious an eye to amateur performance. It is this attitude which has made the Gilbert and Sullivan scores the mainstay of serious effort in amateur operetta in this country; for, hackneyed as is their charming music and witty dialogue, it is so infinitely superior to the greater part of all other material extant that no comparison is possible.

Two works which have appeared during the course of the last eight or nine months, however—Will C. Macfarlane's comic operetta, "Little Almond-Eyes," and N. Clifford Page's "operetta with dances," entitled "The Contest of the Nations"—testify to the newer and better trend which is making itself felt, creatively, in this field. Mr. Macfarlane's operetta, which scored an immediate success at its first production in Portland, Maine, in March, has already been described in *MUSICAL AMERICA*. It has met with decided appreciation on the part of amateur dramatic clubs and similar organizations, and is finding its way into the high schools as well—for there is an increasing and intelligent interest in the American high school in the possibilities of amateur operetta. The reason in the case of this particular work is plain—the entire lack of any insidious reference to what are too often narrowly conceived to be "amateur needs."

N. Clifford Page's "The Contest of the Nations," subtitled "An Operetta with Dances," bases its appeal primarily on the dance—the folk-dance in particular. It portrays a peaceful rivalry between the nations in a contest of dance and song. Mr. Page's score might have been described as a "ballet-operetta," for though the chorus is not seated on

benches, singing, while the dancers go through their evolutions, as is the case in Rimsky-Korsakoff's ballet-opera, "Le Coq d'Or," in the London performances of the Diaghileff Company, yet the mem-



N. Clifford Page, Composer of the Operetta, "The Contest of the Nations"

bers of the chorus are little identified, comparatively speaking, with the action itself and form a brilliantly colored background against which the dances are developed. And the effect of their choral singing, which rhythms the terpsichorean display, is admirable. At the premiere of the work (Chautauqua, season of 1915), this display of folk and art-dances brought into relief against a choral background, was enthusiastically received by an audience of 8000. F. H. M.

An Undeniable Distinction

Ossip Gabrilowitsch told a number of capital stories in the course of a speech he made recently at a banquet given in honor of Mrs. Gabrilowitsch (Clara

Clemens, the contralto) and himself, at the Hotel McAlpin, New York, by members of the State Teachers' Association. One of them concerned a concert given several years ago by David Bispham, the then Miss Clemens, and himself at Norfolk, Conn. The occasion was the opening of a new library building, and Mark Twain introduced the artists. "We have some real celebrities with us," was the way the humorist began, "Mr. Bispham and Mr. Gabrilowitsch, both of whom are known the world over. We also have a young singer, who as yet is not so widely known. But"—with an ingratiating smile, which admirers of Mark Twain well remember—"although Miss Clemens is possibly less famous than Mr. Bispham and Mr. Gabrilowitsch, I think the audience will agree that she is decidedly prettier than either of them."

CONCERTS OF PEASE ARTISTS

Esther Dale Sings at Amherst—Pianist Cooper to Remain Here

Esther Dale, soprano, who is under the concert direction of Florence L. Pease, sang on May 4 in "Elijah" with the Middlesex Musical Association, Karl Harrington, conductor, at Middletown, Conn., and again, on May 10, in the "Creation," with William Bigelow, director at Amherst College. Miss Dale, who for six years has been one of the vocal teachers at Smith College, Northampton, Mass., fills the position of soprano soloist at the South Church in Springfield, Mass. She is well known throughout New England, where she is

also frequently heard as a concert singer.

Another artist of the Pease direction whose time is being filled to advantage is Charles Cooper, American pianist. For some years Mr. Cooper identified himself closely with musical life in Paris. Coming to this country last season, he played with success in New York and Boston. He will spend the summer at Woodstock, N. Y., in the preparation of programs for his concerts of next season. He is to give two recitals at Aeolian Hall, New York, and he will be heard in Boston and Chicago.

Belgian Tenor Gives Shakespeare Songs at Ottawa Celebration

OTTAWA, CAN., May 27.—In commemoration of the Shakespeare tercentenary a program of Shakespeare songs was given before the Royal Society of Canada, at its meeting on May 17, by M. Antoine de Vally, the Belgian operatic tenor, who was for many years with the Antwerp and Brussels opera houses. M. de Vally's lyric tenor was heard to advantage in three song groups that included four songs from the comedies, four from the tragedies, and three songs from "The Tempest." In response to appeals he gave the "L'Amour" from "Romeo and Juliet" and an old Flemish folk song. An introductory lecture on Shakespeare songs was given by Prof. J. W. Cunliffe, of Columbia University, New York.

A new work on the harp is being prepared by Salvatore de Stefano.

Mme. Gina Ciaparelli-Viafora

The Distinguished Soprano

Wins Triumph at the Metropolitan Opera House in Philadelphia, appearing with Botta and Amato, on May 15

THE EVENING STAR—Mme. Gina Ciaparelli-Viafora sang "Tacea la notte Placida" from "Il Trovatore." She was very effective in the high register, taking the notes with consummate ease and ending it with cadenzas and roulades that caused a burst of applause which would not be stilled until an encore was sung—"Valse di Musette" from "La Bohème."

EVENING TELEGRAPH, May 16—No less welcome was Mme. Ciaparelli-Viafora, who distinguished herself by her interpretation of "Tacea la notte Placida" from "Il Trovatore," Tosti's "Good Bye" and Sanderson's "Until." Her voice possessed strength which did not in the least detract from the clarity of tone which was in evidence in all of her selections.

L'OPINIONE, 16 Maggio—Ma applausi non meno caldi ed entusiastici raccolsero il soprano Gina Viafora, che canto con arte squisita ed affascinante.

EVENING BULLETIN, May 16—To Mme. Ciaparelli-Viafora deservedly went some of the principal honors of the evening, this admirable soprano, who is not often heard in public nowadays, having a voice of pure, rich quality, at its best in the upper part. She gave dramatic significance to "Tacea la notte Placida" from "Il Trovatore," which she sang first, and in which the florid measures also were well executed, and as her second number sang expressively in English a pretty song entitled "Until," by Sanderson, and Tosti's "Good Bye." A large audience attended the concert.

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ECHOES OF MUSIC ABROAD

American Tenor Sails for His First Buenos Ayres Season—Eugen Ysaye Turns Composer of Chamber Music Between Concerts—Titta Ruffo to Sing "Falstaff" at the Colon in Buenos Ayres This Summer—Prominent Berlin Music Critic Is Taken to Task for Trying to Run with the Hare and Hunt with the Hounds—Ernest Newman Suggests That People Who Leave Concerts Before They Are Over Should Be Taxed—Anselmi the Tenor Star of Madrid's Opera Season—Mario Sammarco Is Decorated by Italian Government

CONCERNING an American tenor once favorably known to concert audiences in this country, who made a short excursion into an uncongenial light opera world in order to store away sufficient funds to enable him to prepare for the more serious opera stage, there are two or three bits of interesting news to pass along. Though established as a grand opera tenor as Edoardo di Giovanni, he can readily be recognized as Edward Johnson with an Italianate name.

It was a long leap from "The Waltz Dream" on Broadway to "Parsifal" in Italy, but it bridged over a gap of three or four student years under Italian teachers.

Now, after singing during the past winter at both La Scala in Milan and the Costanzi in Rome, he has gone to Buenos Ayres to be one of this year's first tenors at the immense Colon Theater in the Argentine capital. More than that, he has been decorated by the Italian Government with the insignia of a Cavalier of the Order of the Crown of Italy.

That admirable artist, who was a tower of strength to Oscar Hammerstein in old Manhattan days, Mario Sammarco, has also been made an officer of the Corona d'Italia at the instigation of the Minister of Public Instruction.

DESPITE his incessant concert activities in London and on tour through the English Provinces, Scotland and Ireland during the past year, Eugen Ysaye has found time between concerts to play the rôle of creative musician as well. He is composing some trios for two violins and viola, for which combination there is a constant need among players of ensemble music when a 'cellist is not available.

The great Belgian violinist's brother, Théophile, known hitherto as a pianist, conductor and composer for orchestra, has also come forward as a chamber-music composer. He recently brought out a new Quintet he has written for piano and strings. Written since the war began, according to *The Music Student*, it "bears many traces of the tragedy which sears the soul of every patriotic Belgian," but "it stamps the lesser Ysaye as one of the elect among modern chamber music composers." The second movement, conceived in a somewhat mystic vein, is said to be the most original and striking of the three.

"I fear the work will never be a popular one," says the reviewer quoted. "It is too sad."

BUENOS AYRES, the wealthy, will have two rival opera companies, as usual, this summer. There have been seasons when this South American city has been able to boast three, and all of them with at least two or three stars of wide repute in their companies. But even Buenos Ayres with all its money cannot make three grand opera undertakings, similar in scope and as to the scale of admission prices, satisfactory from a box-office point of view.

The Colon's company will be headed by Maria Barrientos, Titta Ruffo and Edoardo Di Giovanni. Titta Ruffo will have two Shakespearean rôles this season—his oft-sung *Hamlet* in the Thomas opera and the name part of Verdi's "Falstaff," a new part for him.

At the rival institution, the Teatro Opera, Gaetano Bavagnoli, with a Metropolitan season back of him, will be the conductor-in-chief. Practically the only singer in the troupe whose name means anything to this country is Carmen Melis, although next season is to introduce to us the baritone José Segura-Tallien as a member of the Boston Na-

tional Opera Company. This artist recently won a noteworthy success as *Rigoletto* at the Petruzzelli in Bari.

The other singers in this company include Maria Llacer, Giuseppina Gibellini, Elena Lucci, Fernando Carpi, Mattia Morro, José Palet and Luigi Nicoletti-Kormann. They set sail from Barcelona early in May.

not content with the desirable standing he has attained as a critic, but is ambitious also for the laurels of a conductor and an accompanist, in which capacities he is said to be only mediocre.

As the *Musical News* tells the story, his colleagues on the Berlin press, moved, no doubt, by a natural *esprit de corps*, refrained from smiting him for his tem-

there can be no doubt of the ethics of the case, for if a critic's opinions are to deserve public confidence he should sedulously avoid the unedifying task of attempting to run with the hare and hunt with the hounds. "To endeavor to be at one and the same time judge and defendant is like a man trying to play a game of chess against himself—the thing is impossible."

PERHAPS the most distinguished of contemporary English critics, Ernest Newman, usually has some pertinent comment to make on the developments of the day in the music world. Discussing the tax on amusements, he has this to say in the *Birmingham Daily Post*:

"Were Mr. McKenna truly wise he would supplement the tax on people who enter a concert room with a graduated tax on people who leave it before the concert is over—an exception, of course, being made in favor of music critics, who must sometimes either leave the hall or go mad, or succumb to an access of homicidal mania."

THOUGH his latest opera, produced recently in Genoa, does not appear to be destined to travel very far or frequently, Ruggiero Leoncavallo has unquestionably attained the distinction of being the most prolific of living Italian composers. This new work, of patriotic inspiration, which will probably go the way of previous essays of his in "national opera," has Goffredo Mameli for its hero.

It consists of two episodes. The first deals with the historic events at Milan in November, 1848, while the second shows the last desperate resistance of the Garibaldi legion at Rome and the wounded protagonist having a prophetic vision of an Italy redeemed. The material would seem to have been a timely enough choice, but as an opera à la Leoncavallo it evidently fails of a popular appeal.

It is interestingly recalled by the *London Daily Telegraph* that many years ago Leoncavallo planned a trilogy on Italian history, the first section of which, "Medici," did not make a very profound impression in his own country, despite the fact that Germany received it with some degree of favor. "Medici" was to have been followed by "Savonarola" and "Caesar Borgia," each dealing with an important episode of the Italian Renaissance. Neither of these works has ever been carried to completion.

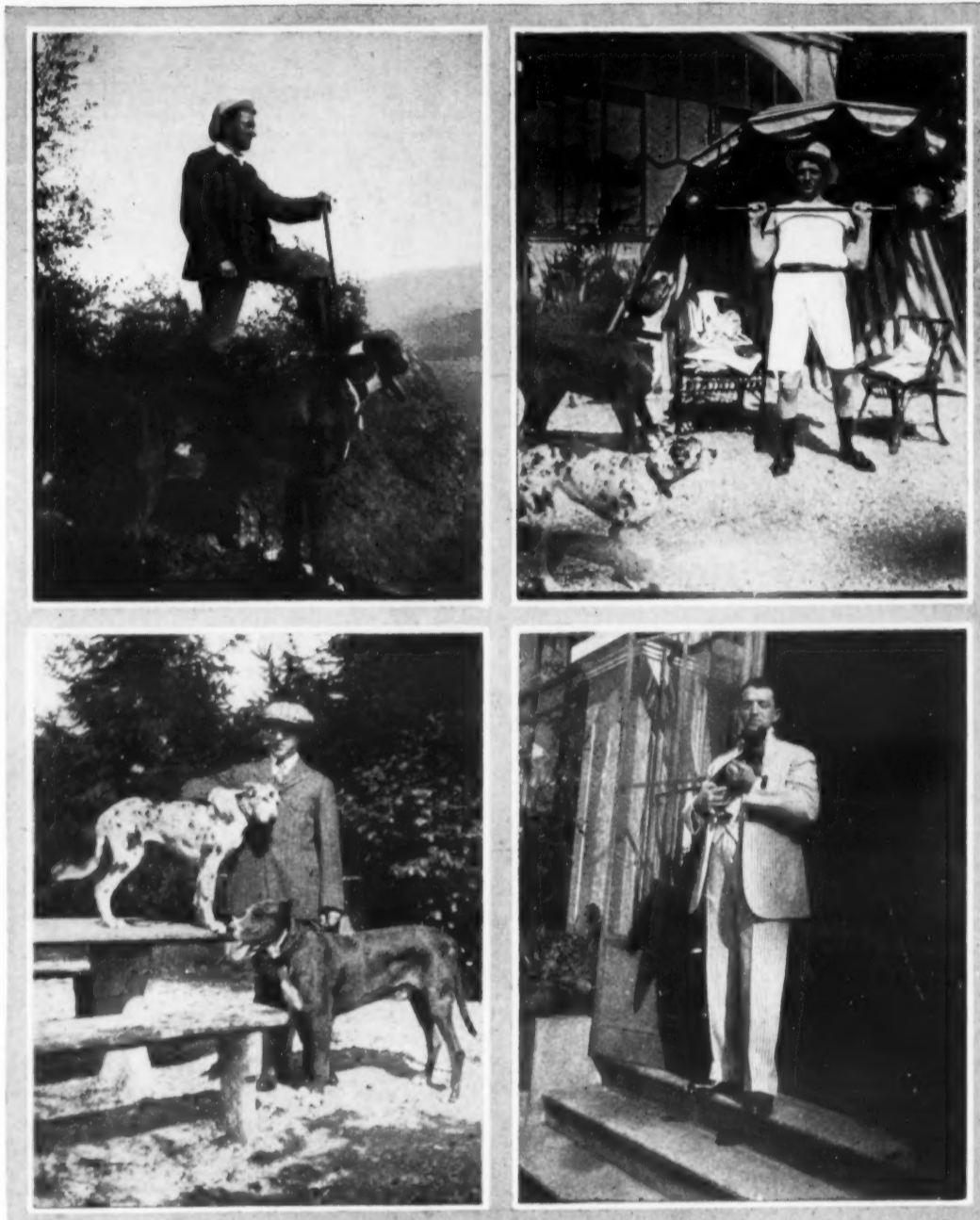
A more recent Leoncavallo experiment in national opera was made with "Roland of Berlin," which the composer of "Pagliacci" wrote at the Kaiser's behest to immortalize in musical literature the Berlin legend. Keen was the resentment—for the most part unexpressed, of course—on the part of German composers at being overlooked in favor of a foreigner, but they had whatever satisfaction they could derive from seeing "Roland of Berlin" die a natural death at a very early age.

POLAND has not had its promised Strauss visit after all. Richard II was taken ill suddenly and compelled to cancel all his engagements.

THERE are two Italian singers, a tenor and a baritone, of whom report has spoken in such consistent superlatives for years now as to indicate that in their several ways they rank with the best that operatic Italy has given to us, and yet our opera public, which prides itself upon having all the greatest pass through its hands, has never had an opportunity to hear either one.

Giuseppe Anselmi, the tenor, like his coloratura countrywoman, Luise Tetrazzini, has sung outside of Italy probably more than within its boundaries. For a long time he sang much in Russia, then he was a frequent visitor to Monte Carlo, he has spent several summer seasons in Buenos Ayres and now he is an established favorite in Spain. During the season just past he was one of the pillars of the Royal Opera in Madrid, which netted him a vast amount of press praise. He was heard there in ten operas—"Werther," "Manon," "The Pearl"

[Continued on page 12]



Charles Dalmorès at His Switzerland Summer Home

Charles Dalmorès, the noted French tenor, is a lover of the great out-of-doors. Various phases of his recreation have been caught by the camera as follows: At Lake Geneva (upper left-hand corner); Dalmorès keeping in trim for the rôle of "Samson" (upper right-hand); with his Danish dogs (lower left-hand); with his pet dog (lower right-hand).

The repertoire of the Teatro Opera di Buenos Ayres will consist of Catalani's "Loreley" and "Wally," Boito's "Mefistofele," the Puccini "Manon Lescaut," "Tosca," "Butterfly" and "La Bohème" and "Don Carlos," "Aida," "Traviata," "Rigoletto," "Ballo in Maschera," "La Gioconda," "Lucia," "Cavalleria Rusticana," "Pagliacci," "Lohengrin" and a new opera by an Argentine composer whose name is not divulged in the announcements.

BECAUSE a music critic was not content to stick to his last and his associate critic could not conscientiously approve of his wanderings afield in the measure he expected, a tempest was recently precipitated in an editorial teapot in Berlin.

Dr. Leopold Schmidt is one of the foremost music critics in Germany. He writes for the *Berliner Tageblatt*, and so does—or, rather, did—Dr. Weissmann. Unfortunately, Dr. Schmidt is

erity, as no doubt they would otherwise have done and, in fact, treated him with a leniency which Dr. Schmidt appears to have understood but imperfectly, for he seems to have conceived the idea that his merits were so impressive that they ought to be set forth in his own journal. To do him justice, he did not think of writing criticisms on his own work, but he wanted his colleague, Dr. Weissmann, to do so.

"This was just where he went a step too far. The *Tageblatt* itself was not unwilling, but Dr. Weissmann flatly declined to write about concerts in which Dr. Schmidt took part without full freedom to say what he thought, and he resigned sooner than sacrifice his principles. He is of opinion that Dr. Schmidt is jeopardizing the prestige of music criticism in permanence and in the worst manner possible, and in another newspaper he has dealt with his erstwhile colleague in faithful fashion.

The incident raises an interesting point, but the London periodical thinks

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Fishers," "Tosca," "La Bohème," "Romeo and Juliet," "Rigoletto," "Lucia," "The Barber of Seville" and "Cavalleria Rusticana."

For several years Anselmi seemed to be paired off constantly with Titta Ruffo in the most noteworthy Italian combination, but the American ban on Ruffo was finally lifted and since then, for one reason or another, he has not sung so much when in Italy. Anselmi, then tied up in Russia, was the tenor Heinrich Con-

ried tried vainly at one time to corral by way of heading off Caruso's demands for a greatly increased salary. As it is, Anselmi is known here only through the medium of the talking-machine.

The great Italian baritone that has never sung for us is Mattia Battistini. He, too, has been a much-sought-after guest in Russia and also in Austria in the past, but has ever dreaded the sea voyage that separates him from this country, and now he is well on in the fifties. His voice is a high baritone and in his skill as a character-creator he is probably more like Maurice Renaud than any other baritone. One of his great rôles is the name part of "Werther," which Massenet transposed to the baritone range especially for him.

WITH a second part added to it, Joseph Holbrooke's "Pickwick Club" Quartet for strings failed at its first performance in its entirety in London the other day to make an impression a whit more favorable than the first part had made as an absolute novelty a short time before. According to the *Daily Telegraph*, "it is inordinately difficult—quite beyond its merits as pure music—and it is often ugly, and always devoid of the *bonhomie* which underlies the subject-matter of Dickens."

IN the Shakespeare "Book of Homage" that was recently published in England a writer recalling some of the operatic versions of "Macbeth" that have been made, mentions the curious one by C. Pugni, produced in Milan in 1830, in the sleep-walking scene of which *Lady Macbeth* kills her own son, thinking he is *Duncan*—a formerly popular variation, in one form or another, of the original story.

The London *Observer* wonders whether this "Macbeth" by Signor Pugni was that Italian one in which the composer, seeking to add a touch of local

color to the score by the adaptation of native Scottish melody, chanced to hit on "The Campbells Are Coming."

THOUGH before the Russians took Trebizond there were probably but few people who knew where Trebizond is, *Musical News* recalls that Offenbach knew, for he wrote an opera-bouffe concerning a princess who hailed from there.

J. L. H.

PHILADELPHIA AMATEURS
IN A NEW MUSICAL PLAY

"The King of Hearts" Well Produced by Proscenium Club—Mr. Louchheim's Music Pleasing

PHILADELPHIA, May 23.—A new musical play in two acts, entitled "The King of Hearts," libretto by Dr. David S. Stern and music by Stuart F. Louchheim, was produced with great success by the Proscenium Club, before an audience which filled the Broad Street Theater last evening, the proceeds going to a charitable purpose. The piece proved to be, in some respects, one of the best of its kind given here this season, not excepting those offered by professional companies. The cast disclosed several performers of distinctive ability, while the chorus of many pretty young women and active young men, all admirably trained, was something of a revelation. Much of this, it may be said, was due to the work of Edward S. Grant, under whose experienced hand the play was produced, and to Walter S. Wroe, who had charge of the dances. Helen Pulaski Innes, Philadelphia's well-known woman musical director, conducted the orchestra of twenty-five musicians with unflinching musical insight.

In Dr. Stern's amusing if not altogether unconventional story, which has the merit of a well-sustained plot, the "King of Hearts" is a certain *Dr. Eli Pep*, who conducts a "love factory," with the assistance of a bevy of dashing beauties, who are supposed to be able to cause the most obstinate masculine heart to succumb. Various complica-

tions are humorously employed, the mistaking of *Dr. Pep's* colored porter for the missing heir to the throne of Persia leading to the hilarious incidents of the second act, which takes place in the throne room of the Persian Shah. This act was elaborately set and costumed, and the ensemble dances were on a scale of spectacular attractiveness seldom witnessed in an amateur production. Mr. Louchheim's music is well written and has the popular swing, several of the songs being of the sort that linger in the memory, while the dance music for the most part is quite up to the professional standard.

The cast, in addition to Dr. Stern, who gave a decidedly clever impersonation of *Gideon Gay*, the colored porter, and Mr. Louchheim, who was scarcely less effective as *Dick Porter*, disclosed a surprising amount of genuine talent. Among those who made individual hits were C. Cadette Dalsimer, as *Fifi Figettes*, a French music hall artist; Sadie Stern Goldsmith, as *Dorothy Pep*; Theron Bamberger, as *Lord Algernon de Marblehead*; Nana Levy Wiener, as *Myrtle*, a stenographer, and Stanley H. Goldsmith, Maurice W. Aaron, Walter D. Dalsimer, Alvin E. Wolf, Horace Kenneth Horner, Charles S. Kaufman and Florence N. Kirschbaum.

A. L. T.

Mary Gailey, the popular violinist, has been engaged to appear as soloist with Sousa's Band at Willow Grove, Pa., for the first week in September.



Photo by Frances Geisler

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A FEW TYPICAL PRESS COMMENTS:

Galveston TRIBUNE, May 6, 1916:

"Royal Dadmun, baritone, was given an ovation at the close of his numbers. He has a splendid voice and with it the knowledge and skill required to make him a singer of rare merit."

Houston CHRONICLE, May 7, 1916:

"Mr. Royal Dadmun is really an artist. He sang the 'Evening Star' with a finish of vocal mechanism that was unusual and gave to the music an artistic interpretation that, as many times as I have heard this song, pleased me more than any other."

New Orleans ITEM, May 9, 1916 (By Harry Loeb):

"Royal Dadmun, sang the 'Evening Star' song and 'Hear Me, Ye Winds and Waves,' both of which he delivered in very good style. His voice has gained in power. His tone production and diction are to be warmly praised."

Memphis SCIMITAR, May 17, 1916:

"In the beautiful Handel aria, 'Hear Me, Ye Winds and Waves,' Mr. Dadmun's glorious baritone was again heard to advantage. He is a singer of rare merit and he was forced to respond to an encore before the audience would stop its applause."

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COMMUNITY SINGERS GIVE FLOTOW OPERA

Première of Washington's Singing Society in "Martha" Is Brilliant Success

WASHINGTON, D. C., May 24.—Washington has just enjoyed the best operatic performances by local talent that the city has known in the presentation of "Martha" for three days by the Community Singing Society, under the leadership of Albert W. Harned. The characterization by the soloists was exceptional both in singing and the acting; the chorus was excellent at all times and each performance moved without waits. For all this the greatest meed of praise is due Mr. Harned, though to Fred Frear belongs credit for the staging.

Viola Shippert made a charming Lady Harriett Durham, delivering her solos with artistic finish, while Jessie Masters and Florence Steffens, alternating on the different nights as Nancy, deserve equal praise. John H. Phillips as Plunkett, and Harry M. Stevens as Lionel, handled their rôles excellently both vocally and dramatically. Charles W. Meyer as Lord Tristan Mickleford and Harry M. Forker as the Sheriff offered the humor of their parts with an ease that quite pleased the audience. Others of the cast included:

Jennie Kimmel, Sarah Stone Hickling, Mable Foote Witman, Lulu McCabe, May Thompson, Marjorie Bowie, Katie and Mary Goldstein, E. R. Witman, Joe N. Bourne, and W. Lester Baker.

Under the leadership of Mr. Harned the orchestra gave brilliantly the beautiful music of von Flotow's opera. In the market scene a diversion was offered by Mlle. Flavie in a graceful interpretative dance of the East.

These performances of "Martha" have forcibly demonstrated what can be accomplished by resident talent when properly directed and prepared. It has made Washington realize that it possesses within itself sufficient material to present a season of opera worthy of patronage of the most critical, and there is an earnest hope expressed that the work so

SITE OF "MUSICAL AMERICA'S" NEW HOME



—Photo by Press Illustrating Service

Site on the Southeast Corner of Forty-second Street and Fifth Avenue Upon Which the 20-Story Astor Trust Company's Building Will Be Erected — "Musical America's" Executive Offices Will Occupy the Sixteenth Floor

WITH the tremendous increase in musical interest throughout the United States and the consequent enlargement of the business of MUSICAL AMERICA, it has been found necessary greatly to augment the office accommodations of this publication. Consequently, on or about May 1, 1917, the headquarters of MUSICAL AMERICA will be located on the sixteenth floor of the new Astor Trust Company Building, which is to be erected on the southeast corner of Forty-second Street and Fifth Avenue.

At the present time the offices of MUSICAL AMERICA occupy the entire sixteenth floor and part of the eleventh floor at 505 Fifth Avenue. The growth of its interests has necessitated constant increases to both the business and editorial staffs of the paper.

In its new home MUSICAL AMERICA

excellently begun by Mr. Harned and his associates will become a feature of the musical season of the National capital.

The Community Singing Society is a new organization having its origin with a handful of singers in Mr. Harned's studio. Later it associated itself with the community center of the Thompson public school, when preparation for the opera was begun in earnest. The society has developed in five months to a membership of one hundred, claiming many professional singers of the city. In addition to individuals of official and social circles who offered their patronage to these performances, the Mothers' Congress of the District, the Child Welfare Association, as well as mothers' clubs, parent-teachers associations and various church societies have given encouragement to the movement. W. H.

Anita Rio Shares Honors with Amato

At the "Artists' Night" concert of the Keene, N. H., Festival, Anita Rio shared the honors of the evening with Pasquale Amato, baritone of the Metropolitan Opera House, singing the aria from "Aida," "Ritorna vincitor," after

will have one of the finest publication headquarters in New York City, with thoroughly modern equipment in every respect. Moreover, the location of the building, in what is undoubtedly one of the busiest centers in New York, will offer those who have occasion to visit the headquarters of the publication ready and convenient access.

The accompanying illustration shows the present condition of the property on which the twenty-story Astor Trust Company building will be erected.

In its new location MUSICAL AMERICA's home will be within one block of the subway express station at Forty-second Street, the Grand Central Terminal, the Sixth Avenue "L" road and immediately at the subway station connecting with the Pennsylvania terminal, and on the Forty-second Street cross-town and upper Broadway surface car lines.

which she was obliged to respond to two encores. Her second number was a group of "Mother Goose" songs by Arthur Edward Johnstone (dedicated to Mme. Rio) with which she has been making such great success this season. Mme. Rio sang ten of these songs on this occasion, and the Keene public was so enthusiastic that a repetition of many was demanded.

An interesting musical season for Springfield, Mass., is promised for 1916-1917, with the announcement of four concerts by well-known artists. C. A. Ellis, of Boston, is arranging the subscription series, with Edward H. Marsh as local manager. There will be two concerts by the Boston Symphony Orchestra, and recitals by Geraldine Farrar and Fritz Kreisler.

TWO BIG ORCHESTRAS PLAY IN NASHVILLE

Damrosch and Stransky Forces in Fine Programs—Chorus in "Messiah"

NASHVILLE, TENN., May 24.—Within the short space of one week Nashville had the high privilege of enjoying two great orchestras—Walter Damrosch and his New York Symphony Orchestra playing to a splendid audience at the Vendome on May 13, while the May festival under the auspices of the Y. W. C. A. was held at the Auditorium on May 18 and 19, Josef Stransky and the New York Philharmonic Orchestra, with Eleanore Cochran and Theo Karle, soloists, being the festival's medium.

On the first evening Mr. Stransky conducted a program, which, though broken into by the non-appearance of Mr. Pabst, accompanist for the soloists, was marked by exquisite perfection and rare musical completeness. The following evening the New York Symphony Orchestra, together with the Nashville Choral Club gave the "Messiah," under the baton of Milton Cook, director of the chorus, whose excellent training of the choruses throughout the winter resulted in one of the most finished productions of the oratorio ever given here.

The Centennial Club on Monday evening drew a large and interested audience to hear a program of the compositions of Alvin S. Wiggers, a Nashville pianist and composer. Mr. Wiggers' work is distinctly modern and original, the whole-tone scale being evident, but used with good taste. The program was as follows:

"Du bist mein!" words by Johanna Ambrosius; Mr. Washburn. Piano Solo, "In the Mountains," Mrs. Blake. "The Time o' Day," words by Albin Fellows Bacon; Mr. Zehnder. "The Light-Bearer," words by Tagore, arranged by Ida Clyde Clarke; Mrs. Caldwell. "La Belle Dame Sans Merci," Poem by Keats; "Unsterbliche Liebe," words by Johanna Ambrosius; Mrs. Blake. "Cello Solo, "Legende," Mr. Miller. "Music at Twilight," Poem by George Sterling; "The Willow Cradle," Poem by Elizabeth Fry Page; Mrs. Evans. "See, Love, the Sunset," words by the Composer; Mr. Perry. Opening Scenes of a Grand Opera, "A Day in Alexandria," given in concert form; Libretto by Will Allen Dromgoole; Isia, Mrs. Caldwell; Clovis, Mr. Perry. "The Tryst," words by the Composer; Miss Waggoner. "My Garden of Joy," words by Ida Clyde Clarke; Mr. Wright. Violin Solo, "Song Without Words," Mr. Schmitz. Octet, "Softly Upon the Evening Air," words by the Composer; Miss Waggoner, Mrs. Blake, Mrs. Caldwell, Mrs. Evans, Mr. Zehnder, Mr. Perry, Mr. Washburn, Mr. Wright.

The New York Symphony Orchestra, Walter Damrosch, conductor, will make the usual three winter tours next season and the booking of the Spring Tour of 1917 is already well under way. The tours will, as usual, be under the management of Haensel & Jones.



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SINGS FOR WOUNDED GERMAN SOLDIERS

California Girl on One Occasion Finds Crown Princess Among Her Admiring Hearers

VIVIAN DILLON, a California girl, coloratura soprano, is one of the few American students who have had sufficient courage to stay on in Germany and continue their studies despite the war. She has been studying for the last four years with Louis Bachner in Berlin. She has now almost completed her vocal work and, as she has received several offers, will probably appear on the German operatic stage next winter.

Miss Dillon is already known and loved by a part of the German public, the convalescing soldiers, for she often sings in the military hospitals about Berlin. The soldiers find her name hard to remember, as it is more Irish than German, so they call her "Unsere lustige Amerikanerin" (Our jolly American).

Her German friends never tire of telling a joke on Miss Dillon in connection with her hospital work. One day a pleasant, simply-dressed lady strolled into the hall where Miss Dillon was singing to a group of blind and crippled soldiers. She applauded with the rest when the song was finished and then spoke to Miss Dillon in English: "You are the American lady, I believe, whom my soldiers have been telling me about?" Then they chatted a few moments. The lady thanked Miss Dillon for the work



Vivian Dillon, American Coloratura Soprano. The Photograph Was Taken in Berlin by Albert K. Dawson of Stamford, Conn.

she was doing and, after expressing the hope that they might meet again, passed on into the next room.

"Who is that nice lady?" Miss Dillon asked her audience. "Don't you know?" was the reply, shouted in unison, "Das ist unsere Kronprinzessin." It was the German Crown Princess Cecilia, who often goes about thus among the hospitals.

Outdoor Production of Verdi Requiem Proof of New York's Musical Advance, in the Opinion of Louis Koemmenich

NEW YORK'S first outdoors presentation of oratorio takes place next Sunday afternoon, June 4. On a stage of unprecedented dimensions, occupying the central field at the Polo Grounds, which seats 38,000, twelve hundred of the best-schooled lay voices in New York, Newark and Brooklyn will sing Verdi's music. These voices will be supported by 120 instrumentalists, including the full strength of the New York Philharmonic Orchestra. Louis Koemmenich will conduct. It is believed that the peculiar architecture of the Brush Stadium will make the Polo Grounds acoustically as nearly ideal as possible for an outdoor musical performance.

"In my opinion the coming open-air performance of Verdi's Requiem will be a tremendous step in the direction of making the huge population of New York acquainted with the world's masterpieces, of which Verdi's Requiem is undoubtedly one of the most beautiful and the most adaptable for a performance of this kind," said Mr. Koemmenich recently. "The very fact that such an enterprise has been made possible shows the wonderful development in the musical taste of New Yorkers and bears out the prophecy that before long this city will be the world's musical center in the true sense of the word."

An Innovation in America

"Open-air lyrical performances present nothing new in the old world, but here in America they are still an innovation. It is fortunate that the city possesses a place that lends itself so magnificently to a presentation of this kind as does the Polo Grounds."

Lucile Laurence, who has been especially successful in open-air singing in Italy and Germany, is the soprano soloist. Miss Laurence is a Kentucky girl, who, after qualifying for principalship

at the Metropolitan Opera House, under Conried, preferred to continue the study of repertoire in Italy and Germany, and subsequently made debuts in both of those countries, remaining active until her recent return to America. She sang *Aida* nine times in two weeks while the Verdi centenary was in progress and was the first American creator of *Minnie* in the "Girl of the Golden West." The other principals, also, have been chosen with an eye to volume of tones produced, aside from quality of voice and artistry. Giovanni Zenatello is the tenor soloist, and Maria Gay, the contralto, assisted in inaugurating *al fresco* opera in Italy, at Verona, where, six years ago, she sang *Amneris* in the opera air. Léon Rothier, leading basso of the Metropolitan Opera House, another soloist, has sung "William Tell" in the ancient Roman arena at Nîmes, in the south of France.

There follows the complete roster of organizations which, after two months of drilling under direction of Mr. Koemmenich and Chev. Oscar Spirescu, the Roumanian opera conductor, are to take part in the festival: New York Oratorio Society, People's Choral Union, Musical Art Society, Schola Cantorum, Columbia Festival Chorus, Beethoven Society, Catholic Oratorio Society, Metropolitan Opera School Chorus, Newark Festival Society, and various church choirs. In addition there will be a score or more of individuals taking part, among them several noted on the opera and concert stage who have voluntarily, though anonymously, joined the chorus.

Claude Warford's Pupils at Wanamaker Auditorium

Five of Claude Warford's students furnished the concert at the Wanamaker Auditorium on Saturday afternoon, May 20. Margaret Meyer, soprano, sang songs by Gilberté, Warford and Schneider. Tilla Gemunder, soprano, sang Mary Helen Brown's "The Gift," Tip-

ton's "Spirit Flower" and the *Page's* song from "Les Huguenots." Edna Wolverson's numbers were MacDermid's "If You Would Love Me," Scott's "The Wind's in the South" and Wagner's "Dich theure Halle." Warren Morgan, bass, sang songs by Homer, DeKoven and Handel. Carl Rupprecht, baritone, sang two groups of compositions by Russell, Woodman, Ronald, Warford, Cox and Whiting.

The program was preceded and ended by organ compositions played by the director of concerts, Alexander Russell.

A KENTUCKY FESTIVAL

Noted Soloists and Indianapolis Symphony Assist Bowling Green Forces

BOWLING GREEN, KY., May 27.—The May festival of music given by the chorus of the Bowling Green College of Music, assisted by the Indianapolis Symphony Orchestra, Lucy Marsh, soprano; Elinor Beach, soprano; Frances Morton-Crume, contralto; Mr. Semple of Louisville, tenor; Cecil Fanning, baritone, and the members of the High School and grade school choruses, was a splendid demonstration of the work being done under the leadership of Franz Strahm. Fine tone quality and precision were evidenced by the choruses, especially in the Molique "Abraham," which was given with Mr. Strahm's own orchestration.

Mme. Morton-Crume won enthusiastic praise in her dramatically vivid singing of the Mary Turner Salter "Cry of Rachel" and Lucy Marsh did the "Swallow Song" in a manner that won her hearers and showed her fine interpretative powers. There were large audiences and much appreciation for all the festival programs.

Yonkers Chorus Sings Work Dedicated to Club

YONKERS, N. Y., May 26.—At the spring concert of the Chaminade Club, George Oscar Bowen, conductor, on May 24 at the Park Hill Country Club, a feature was Robert Huntington Terry's "Peggy" dedicated to the club. The number was sung by the chorus with the composer conducting. Victor L. F. Reberman, violinist, was the assisting artist of the chorus, and Hubertine Wilke was the accompanist.

APOLLO CLUB WEATHERS ITS FINANCIAL STORM

Chicago Organization Hopes for a More Prosperous Season Under Altered Conditions

CHICAGO, May 27.—The Apollo Musical Club of Chicago was threatened with financial shipwreck when its season closed last month, but it has weathered the storm and will begin its next season owing \$2,500.

The financial handicap under which the club labors is attributed by Fred H. Huntley, business manager, to a poor location and poor date for the annual "Messiah" concert. The oratorio is usually sung in the Auditorium, but the club was unable to obtain that theater because a performance of "Carmen" had been scheduled by Campanini for that date. Therefore, the oratorio was sung in Medinah Temple, far up on the north side of Chicago. The day, Dec. 23, only two days before Christmas, was a further handicap, and even Farrar and Muratore in "Carmen" in the Auditorium on the same night could not draw more than half a house, and the Apollo Club concert in Medinah Temple was also poorly patronized. The receipts from tickets were \$3,000 less than at the "Messiah" concert the year before. The club also lost money on the production of "Ruth" last month in Orchestra Hall, although it was musically successful.

This year the club has already contracted for the Auditorium for one of its two "Messiah" concerts. The performance will be given Dec. 29. The club has a new president, Thomas G. McCulloh, and a new committee and is planning to produce several novelties. It is probable that Reger's "Hundredth Psalm" will be given its first American production by this club. F. W.

The annual concert of the New England Conservatory pianoforte normal department took place in Jordan Hall, Boston, Saturday afternoon, May 20, under the leadership of F. Addison Porter. The class drills were ably conducted by Minnie Harris, Dorothy Place and Bertha Venne.



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GUILD OF ORGANISTS HONORS STOKOWSKIS

Philadelphia Conductor and Pian-
ist Guests of the Penn-
sylvania Chapter

PHILADELPHIA, May 27.—The annual reception and dinner of the Pennsylvania Chapter of the American Guild of Organists took place at the Rittenhouse on Tuesday evening, with Leopold Stokowski and Mrs. Stokowski (Olga Samaroff) as the principal guests of honor. The speakers, Mr. Stokowski, Dr. Hugh A. Clarke, Ralph Kinder, the Rev. Alexander MacColl and Harvey Maitland Watts, were introduced by George Alexander A. West. The affair proved decidedly the most interesting and successful of its kind given by the chapter, the success, as on former occasions, being largely due to the energy of May Porter, chairman of the dinner committee, who had as assistants Henry S. Fry and William Forrest Paul. The only musical feature of the evening and one which was greatly enjoyed, was the singing of several songs by Elizabeth Bonner, contralto, with Miss Porter as accompanist. The officers of the chapter are: George A. A. West, dean; S. Wesley Sears, sub-dean; William F. Paul, secretary; Henry S. Fry, treasurer; executive committee, Rollo F. Maitland, Frederick Maxson, Uselma Clarke Smith, David E. Crozier, Harry C. Banks, Jr., S. Tudor Strang, May Porter, Percy Chase Miller and Lewis A. Wadlow.

The Philadelphia Sunday School Choir of nearly 5000 voices, said to be the largest choir of its particular kind in the world, appeared at the fourth annual May Music Festival of the Philadelphia County Sunday School Association, in Convention Hall, on Tuesday evening. The choir, which is directed by H. C. Lincoln, gave several numbers, while special features were the singing of the Bethany Girls' Quartet. Others who assisted were Mrs. Richard C. Maddock and Bentley D. Ackley, pianists; F. Nevin Wiest, cornetist, and the Wiest Cornet Quartet.

At the final concert of the season by the Curtis Orchestra, in the auditorium of the Curtis Building, Independence Square, on Thursday evening, the feature was a new Symphony in B Flat by Samuel L. Laciard, director of the orchestra, a work which proved of genuine worth. Mr. Laciard, who is one of the prominent members of the Musical Art Club, with this, his most important work, gives emphasis to the recognition which he already had won as a composer.

The season at Willow Grove Park, to which Philadelphians look during the summer for the enjoyment of some excellent musical attractions, which invariably are supplied, was started off auspiciously a week ago by Naham Franko and his orchestra. While the weather thus far for the most part has been rather unfavorable, some fair-sized audiences have been in attendance to give Mr. Franko cordial recognition of his ability as conductor, and to enjoy the well arranged programs presented by the admirable organization of which he is the head. Solo numbers by Idelle Patterson, soprano, are a feature of the concerts.

One of the most successful of the soloists heard at the Philadelphia Orchestra's present series of "pop" concerts was Charles Tittmann, basso, of Washington, D. C., who appeared on Friday evening of last week. Mr. Tittmann made an easy conquest of his audience by means of his fine natural voice, of resonant richness and power, which he uses with freedom and taste. He gave a dramatic interpretation of Schubert's "Two Grenadiers" and was heard with good effect in a group of three well chosen songs. As an encore after his first number an aria from "Martha" was sympathetically sung. A. L. T.

Florence Larrabee has a wholesome personality and dresses in accordance with the modes of the day, a factor worthy of attention by the careful hostess who desires to give her guests an afternoon of music, presented by a young woman of rare ability, loveliness and charm.

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JULIA CLAUSSEN FETED IN FLORIDA AT START OF HER LONG CHAUTAUQUA TOUR



With Julia Claussen in Jacksonville, Fla.—Upper Panel, Left to Right: Capt. Theodore Claussen, Julia Claussen, Harry P. Harrison, General Manager of Redpath Chautauqua; Marcel Charlier, Pierre Henrotte. Lower Panel: Mme. Claussen (in Center) Entertained by Woman's Friday Musical Club of Jacksonville, Fla.

CHICAGO, May 22.—What with automobiling, concerts, long rides on the trains, luncheons and teas in her honor, Mme. Julia Claussen, the Swedish contralto, finds her time fully occupied. She left Chicago after singing at the Mendelssohn Club concert three weeks ago, and went immediately to Jacksonville, Fla., to begin her tour of 120 Chau-

tauquas. Harry P. Harrison, general manager of the Redpath Chautauquas, met Capt. and Mme. Claussen at the train.

The party, consisting of the singer and her husband, with Pierre Henrotte, concertmaster of the Chicago Opera Company, and Marcel Charlier, director of French operas, left immediately for Florida. The Woman's Friday Musical

Club of Jacksonville entertained the Swedish prima donna at the home of Mrs. W. Spratt. Captain and Mme. Claussen enjoyed an automobile trip to Atlantic Beach and a luncheon at Atlantic Beach Hotel. Crowded houses have greeted the singer everywhere during the first two weeks of her Chautauqua trip, and she has had to respond to numerous encores. F. W.

SAN DIEGO HEARS OPERALOGUE

Havrah Hubbard's Program Delights His Amphion Club Hearers

SAN DIEGO, CAL., May 21.—A program given recently before the Amphion Club was an afternoon of operalogues by Havrah Hubbard and Claude Gotthelf. The operas chosen were Montemezzi's "Love of Three Kings" and "Hänsel und Gre-

tel," by Humperdinck. This part of the program was preceded by piano numbers, delightfully played by Mr. Gotthelf. This novel concert proved a rare treat.

Edward Schlossberg, the seventeen-year-old boy pianist, made his debut in this city before the Amphion Club last week. Mr. Schlossberg was a pupil of the Institute of Musical Art, New York. His program was most beautifully given. W. F. R.

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BLANCHARD TO MANAGE LOS ANGELES SYMPHONY

A Man of Wide Vision and Experience,
New Manager Will Aid Work for
\$250,000 Building Fund

LOS ANGELES, CAL., May 20.—At the meeting of the board of directors of the Los Angeles Symphony Association yesterday afternoon, Fred W. Blanchard was elected business manager of the orchestra for the coming season, succeeding Allen Hancock. The latter is a millionaire musical amateur and he found the managerial position which he has held the past two years to be too strenuous. He also is one of the violoncellists of the orchestra.



Fred W. Blanchard

Mr. Blanchard is a man of varied interests and experience. He controls the Blanchard Building, having three recital halls, an art gallery and over a hundred

studios; he is prominent in civic affairs, is on the municipal art commission and the city traffic commission; is president of the Gamut Club and achieved wide notice by his successful bringing about of the \$10,000 prize opera performance of "Fairyland" in Los Angeles last summer.

Mr. Blanchard is a man of wide vision and large hopes for music in the West, and he will institute methods of educational publicity by which it is hoped the public interest in the orchestra will be increased and the attendance on its concerts enlarged. Naturally his wide experience in musical halls and buildings will be of value to the directors of the symphony orchestra in choosing a location and erecting a symphony hall, for which a fund of \$250,000 is being raised, founded on the gift of \$50,000 by Mrs. A. C. Bilicke, the widow of one of the Lusitania victims. W. F. G.

URGES BEAUTIFUL STUDIOS

Pleasing Surroundings Essential for
George Copeland

BOSTON, MASS., May 26.—The Boston studio of George Copeland, the pianist, is as quaint, artistic and surprising a place as one could find in many a day of exploration. It is in the midst of a drab business street, and after dodging the cars, drays and general turmoil outside, it is hard for the visitor to realize the possibility of a place so artistic within.

"Many musicians," explains Mr. Copeland, "appear actually indifferent to their surroundings, but I could not be so even if I cared to. I want a beautiful room. I must have it, in fact, and I will not tolerate an ugly one. Nowhere do I need it so much as in New England. If I could afford to live in Italy all the time, my decorations would be somewhat different from those I have here. In Italy there is real sunshine—and marvelous blue in the waters and sky. Here, most of the time at least, I have to manufacture as much color and beauty as I can. My room is my refuge. I insist that there shall be the right things in it. As a matter of fact they are much easier to secure than antique atrocities and the majority of things which people pursue to-day.

"Why should one not be consistent in living? Of course there is the risk of being called a madman or a fool or a freak, but that is really not of tremendous importance. If I think beauty, I wish to live it. Therefore I utterly refuse to endure either mahogany furniture in any form or Colonial furniture in any design, however approved. I want to feel like creating beautiful things not at intervals, but every minute that I live. That is the way to play, the only way. The way not to play is to make your studio a dissecting room."

Mr. Copeland will appear in concert all next season under Loudon Charlton's management.

Cantata Ably Given by Washington
High School Students

WASHINGTON, D. C., May 29.—A very pleasing presentation of Bessie M. Whiteley's cantata of "Hiawatha's Childhood" was given by the Western High School, under the musical direction of Mrs. Frank Byram, assisted by Mrs. F. Donaldson, Ruth Spicer, Joseph Fitzgerald, and Misses Thomas, Steinle and Stuntz. The solo and ensemble work reflected much credit upon the musical instruction of this school. The solo parts were admirably sustained by Paul Culberson, Lelia Eming, Katharine Drain, George Nordlinger, Hamilton Bell, Henrietta Gumprecht, Edna Barber and Elizabeth Young Kwai, while sixty pupils ably handled the various choruses. W. H.

COVETED HONOR GOES TO FORT WORTH SINGER

Gertrude Gullidge Winner of State-wide
Contest in Convention of Music
Clubs Held at Waco

FORT WORTH, TEX., May 20.—Much satisfaction was felt here when the news of the success of Gertrude Gullidge, a young Fort Worth singer, arrived from Waco, Texas, in the State-wide contest held during the recent convention of music clubs in that city. Miss Gullidge has been a diligent pupil of Sam S. Losh of Fort Worth for several years and is the possessor of a charming personality as well as a rich and powerful soprano voice. She recently sang the soprano rôle in the Apollo Chorus production of Rossini's "Stabat Mater," with Ellison Van Hoose singing the tenor part. This she did at exceedingly short notice, a considerable feat for a girl of only eighteen—and made an extremely favorable impression.



Gertrude Gullidge

At a meeting of the executive committee of the Federation of Music Clubs

it was decided to hold the next annual convention in Dallas.

Mrs. John F. Lyons, president, has gone to attend the National meeting in New York, and is also State representative at the board meeting of the National Music Clubs Federation also in session in that city.

Last Saturday a most enjoyable recital was given at Our Lady of Victory Academy, under the auspices of the Sisters of St. Mary, by Margarite Dunlap. This charming singer delighted her audience with a varied program, the German group of songs being especially suited to her fine contralto voice. She also pleased in her English selections, and introduced to Fort Worth a new song by Deems Taylor, whose work has been in much demand since the Harmony Club gave "The Highwayman." The piano accompaniments were in the capable hands of Elsie Eggleston, who also played a Chaminade Etude and other solos. W. J. M.

The season's activities of the Washington Society, East Orange, N. J., closed with a musicale. Mrs. James A. Clark, chairman of the music department, arranged the program. The program included piano solos by Jean Batiste Tener, a former pupil of Vladimir de Pachmann.

Under the auspices of the city, a free orchestral concert was given recently in Newark, N. J. The assisting soloists were George J. Kirwin, tenor, and Milton Scheininger, violinist.

Mme. Anita Rio

In Buffalo and Ithaca

Mme. Rio CREATES A PROFOUND IMPRESSION for beauty of voice, and masterly interpretation, in her recent appearances at the May Festivals at Buffalo and Ithaca, New York, appearing in Piené's "Children's Crusade" at Buffalo; Piené's "Children of Bethlehem" and Coleridge Taylor's "Tale of Old Japan" at Ithaca.

Brief Extracts from the Press

Mme. Rio who sang the rôle of Allys and a mother brought to her delivery of her solos convincing interpretative skill and remarkable musical resources, while the warmth and beauty of her voice and religious fervor were illumined. The solo in the first part "Tis Jesus Calls Us," which she gave with rare tenderness, and the ecstasy of her "Jerusalem Lieth There Over the Lovely Sea," was another memorable number.—Buffalo Courier.

Mme. Anita Rio, who appeared here this season with the Orpheus, confirmed the favorable impression made on that occasion. Her warm, rich voice and abundance of temperament enabled her to interpret with telling effect the dramatic parts assigned to her.—Buffalo Evening Times.

Each of these artists gave a delightful vocal

and dramatic exposition of her part. The two voices might be classed as silver and golden, Mme. Rio possessing greater warmth.—Buffalo Express.

Mme. Rio has a sweet, sympathetic voice of large range and her tones are pure and clear. All her solos were sung with splendid expression.—Buffalo Commercial.

She possesses all the attributes of the vocalist of experience, and she shows her great familiarity with the concert platform and operatic stage. She made much of the rôle of O Kimi San, the little maid who died of a broken heart.—Ithaca News.

Anita Rio, soprano, who was heard in the first concert, sang the part of "The Virgin" and "The Star" in fine voice which she handled with discretion.—Ithaca Journal.

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RAYMOND HAVENS

Recitals when given by Raymond Havens, the brilliant young Boston pianist, well may bestir more than the passing interest given to such occasions. It was at once apparent that here was an art, a well-poised, sensitive mode of expression by means of the piano, intelligent, well considered, yet not pedantic, not studied, not dry with the wisdom of the classroom: spontaneous, direct and natural in feeling, yet not given to incongruity or excess. Altogether an admirably blended alloy of mind and temperament given form and substance by an excellent technic. There are certain renowned virtuosi convinced that the dynamic resources of the piano never yet have been wholly exhausted who might sit and observe real music such as that which came from the instrument yesterday.—Boston Globe, Feb. 11, 1915.

Raymond Havens, pianist, had a fine audience for his recital in Jordan Hall on Saturday afternoon and once again demonstrated his exceptional talent. He is one of the most satisfying of the group of younger players Boston had the good fortune to hear.—Boston Traveler, Feb. 21, 1916.

He is evidently musical by nature; his mechanism is polished; his taste refined; he is modest, not self-assertive, perhaps not sufficiently confident of his own ability. Mr. Havens has won an honorable place in the local group of the younger pianists.—Philip Hale, Boston Herald, Feb. 20, 1916.

Raymond Havens, who gave an interesting concert in Jordan Hall yesterday afternoon, has a musical style distinguished for its beauty of tone. Although a comparatively young pianist, he has already won a reputation, and his audience was unusually large and extremely appreciative. Mr. Havens is to be congratulated on his mastery of the piano. Brute force is not one of the qualities to invoke in describing his playing, neither is sentimentality. He has achieved a difficult feat of striking a balance between two dangerous extremes and is likely in time to be known as one of our foremost American pianists.—Boston Post, Feb. 20, 1916.

As a foundation his easy and supple technic which is apparently equal to any feat, deserves praise, the more so since he keeps it in the background, where it belongs. The tone colors themselves are many, varied and subtly graded unlike the "cantabile" and "bravura," which alone do duty for a certain prominent school of pianists. Best of all, Mr. Havens' interpretations are evidently the result of his own responsiveness to the composers' expression and not the result of coaching or tradition. To sum up, Mr. Havens richly deserves the success which came to him yesterday. He shows fine musical perception, great constructive interpretative talent, and thorough technical equipment.—Boston Transcript, Feb. 11, 1915.

MASON AND HAMLIN PIANO

W. R. MACDONALD, Steinert Hall, Boston, Personal Management

MORGAN KINGSTON

who is having a phenomenal success on tour with the Chicago Symphony Orchestra, has been re-engaged to sing in Bossi's "Joan of Arc" next season with the New York Oratorio Society.

PAGANINI DESCENDANTS IN NEW YORK

Sisters Conduct Tea Room That Youngest May Continue Her Musical Studies

FOUR fair descendants of Niccolò Paganini, the great Italian virtuoso of the violin, are living in New York. They compose a typical industrious family of the educated class of Italo-Americans, and such is the degree of native talent that has been displayed by the younger of the trio—Helen Paganini—in the playing of the violin, that her family await but the end of the great European conflict to send her to Italy for further study.

Her elder sisters, Louisa, Quanita and Ida Paganini, have established a tea room in the heart of New York's shopping district, which already has drawn the patronage of many fashionable folk who revere the name of the gentle proprietors. There, too, gather many Italian musicians who love to recount the quaint eccentricities and temperamental habits of the great violinist.

Unlike her sisters, two of whom were born in South America, whither the present generation of Paganinis originally migrated from their native Parma, Helen Paganini was born in the United States. She glories in her American birthright, and it is principally because of the hallowed associations of old Italy, identified so directly with her great-great-uncle, that she seeks to pursue her musical studies in Europe instead of in America.

Both at home and in the tea-room, when custom is at its lowest ebb of the day, young Helen Paganini takes fiddle and bow in hand and strives to emulate the brilliant example of the great Niccolò. At such times, so say her friends, although her musical training thus far has been of a quite elementary character, a phrase will be sustained with an inspirational abandon that causes the cognoscenti present to glance at one another and nod their heads, as though to say, "I've predicted it."

The four sisters, who conduct the tea-room, are all musical. But it is upon young Helen, who is not yet eighteen years of age, that the hopes of the family center.

Cesare Paganini, the father of the girls, was born in 1856 and is the son of Giambattista Paganini, who was born July 24, 1833, and died in 1900. His father, Angelo Paganini, was the brother of Niccolò Paganini and was born at Genoa in 1782, two years before the birth of the latter.

CHICAGO FESTIVAL CONCERT

Chorus of a Thousand Women Heard in Sunday School Event

CHICAGO, May 20.—The concert given by the Cook County Sunday School Association of Chicago at the Auditorium last evening featured, as in former years, a women's chorus of 1000 voices in a program of interesting songs arranged for the most part by H. W. Fairbank, the director. It also brought forth the Imperial Male Quartet (Wallace Moody, first tenor; C. Robert Wood, second tenor; Ben Z. Tufts, first basso, and Oliver Johnson, second basso, which sang several humorous quartets, to the delight of the audience. Other assisting artists were Mrs. Margaret Berry Miller, soprano, and Helen Meyer, violinist.

Mrs. Miller, who has a coloratura soprano of great flexibility and of high range, sang with brilliance the air, "Charmant Oiseau," from Felicien David's "La Perle du Brésil," the flute obligato being furnished by Franz Vogner.



Great-great-nieces of Niccolò Paganini: (1) Quanita Paganini; (2) Helen Paganini; (3) Ida Paganini; (4) Louisa Paganini

Miss Meyer played short pieces by Brahms and Kreisler with pure intonation and with taste, and later both soloists were heard in several other numbers.

Francis S. Moore played efficient organ accompaniments, and Mrs. W. A. Huyck,

Emma Miller and Priscilla Carver helped the orchestral accompaniments at the piano.

The usual flag presentation and the singing of the American Sunday School Patriotic Hymn completed the program. M. R.

BUFFALO TWO-PIANO RECITAL

Jan Sicksz and Pupil Appear in Program of Unusual Interest

BUFFALO, N. Y., May 25.—A recital for two pianos was given at the Twentieth Century Club on May 23 by Florence Ralph, a local pianist, and Jan Sicksz. The program numbers were the G Major Concerto of Beethoven, with the Rubinstein cadenzas; B Flat Minor Concerto, Tschaikowsky, and G Minor Concerto, Mendelssohn. Miss Ralph played the first piano parts of the Beethoven and Mendelssohn compositions and Mr. Sicksz played the first piano part of the Tschaikowsky number. The ensemble work of the players was finely balanced and the tempi were well graded and showed the absolute harmony that existed between the players, who as teacher and pupil have worked together long enough to bring about a thoroughly enjoyable presentation of these numbers. The solo passages of both players were marked by the excellent points of style, color and splendid rhythm. The large audience present was lavish with applause and would not be satisfied until the players gave an extra number, a Study by Czerny.

An interesting lecture on the "Psychology of Musical Education" was given May 16 by H. L. Brenner of St. Louis. Mr. Brenner is a staunch advocate of a standard of music teaching that will put it on a par with the approved methods that are employed in the teaching of other arts and sciences. His points were all well taken. F. H. H.

DÉBUT FOR CONTRALTO

Helen Weiller Reveals Many Good Qualities in New York Appearance

Sergei Klibansky, the New York vocal instructor, presented his artist-pupil, Helen Weiller, a contralto, in a recital at Lord & Taylor's Chickering Hall on Tuesday afternoon, May 23. Miss Weiller, though very young, has many good points in her favor. Her personality is pleasing, her voice is of splendid dramatic quality, her diction is above reproach, and she sings with considerable taste and a fine discrimination in varied effects of shading and phrases. She still lacks the confidence and abandon of the mature concert singer, but one scarcely can be expected to attain the heights at a début.

Suffice it to remark, then, that Miss Weiller's first appearance was entirely satisfactory, in that she showed the good results of conscientious instruction. Her program consisted of "Le Nil" of Leroux; "Mignonette" of Weckerlin; "Ouvre tes yeux Bleus" of Massenet; an aria of Gulick; three German songs of Strauss and La Forge, and numbers in English of Rogers, Harling, Mana Zucca, Alyward and Coleridge-Taylor.

A large audience applauded her enthusiastically and offered floral tributes generously. "Mother, Dear," of Mana Zucca, was redemanded, as were several other numbers. Claire Elizabeth Rivers was the accompanist and also appeared in solo numbers by Liszt and Chopin. Homer E. Williams played a "Choralcello" solo. H. B.

ADDED TO WICHITA FACULTY

Dr. Morton Joins College Piano Staff—Lindberg American Program

WICHITA, KAN., May 20.—A new teacher has been added to the piano department of Wichita College of Music, of which Theodore Lindberg is president. The new instructor is Dr. H. L. Morton, who received his education in German universities. For three years he was with the piano department of the Columbia Conservatories in the Northwest.

Lorentz Hansen, violinist, assisted by Nora Johnson, soprano, gave a College of Music recital in the Philharmony Auditorium on May 20.

At the recent meeting of the Hypatia Club, Theodore Lindberg gave an illustrated lecture recital on American violin music. The works scheduled were as follows:

Andante, Homer Norris; Canzonette, Victor Herbert; Negro Melody, Walter Kramer; Northern Melody (from Sonata), Henry Holden Huss; Humoreske, Dvorak; "Rocks," Cecil Burleigh; "Fairylane," Cecil Burleigh; Amourette (Valse Caprice), Franz Bornschein; Barcarole, Francis MacMillen.

OPEN REMODELED SALT LAKE ORGAN

Possibilities of Rebuilt Instrument in Tabernacle Shown in Recital

SALT LAKE CITY, UTAH, May 16.—A brilliant audience assembled last Friday evening on the occasion of the grand opening of the rebuilt and enlarged Tabernacle organ. The instrument is of superb dimension and now completely fills the west end of the vast Tabernacle auditorium.

A rare program was arranged for the opening concert, the numbers being the means of displaying to the organ's full degree its tremendous volume of tone in sharp contrast to its delicacy, the echo organ, chimes, harp and voice combinations.

John J. McClellan presided, and played with consummate art and skill the "Grand Fantasia" on the letters of Bach's name by Liszt, following which were excerpts from "Cavalleria Rusticana," which brought out the delicacies of the harp qualities. Bach's "Tocatta and Fugue in D Minor" was another number of tremendous effect, followed by a group including "Annie Laurie," arranged by Organist McClellan.

The assisting artists contributed their share to the artistic triumph of the program. John W. Summerhays, tenor, rendered "Mamma mia che vo sape," by Nutille, in splendid fashion and was forced to yield to an encore. Mrs. Ruth Ingman Andrews sang with her usual charm "Aufenthalt," by Schubert, and "Memories" by Cadman, with the "Will o' the Wisp" as an encore.

Two numbers were given by the Tabernacle choir under the direction of Evan Stephens. "Night Bells," a composition by Mr. Stephens, was most attractive because of the organ chimes accompaniment. The program closed with the Haydn chorus number, "The Heavens Are Telling." Z. A. S.

NURSES AS CHORISTERS

Give Concert at Allentown College—Sing Gounod Mass

ALLENTOWN, PA., May 25.—A program to which a large number were appreciative listeners was that of the Nurses' Chorus, under the direction of W. F. Acker, at the Nurses' College last Monday evening. The chorus was assisted by Mme. Huni, violinist; Blanche Snyder and Catherine Trusches, pianists; Louise Lerch, contralto, and Anna Raub, reader.

The Handel and Haydn Society, William Reese, director, together with the Moll String Quartet, gave an admirable performance of Gounod's "St. Cecilia Mass" last Sunday afternoon in St. John's Reformed Church before a capacity audience, with the following soloists: Eunice Erdley, soprano; Tracy Reese, tenor, and Alfred Suther, bass; Irene Swartz and Duncan Sewell assisting at the piano and organ respectively. M. P. M.

WILL FILL MANY SUMMER DATES

No Vacation Ahead for Frances Ingram—July and August Plans

Frances Ingram, contralto, made her second appearance of the season in Detroit, as soloist at the Children's Choral concert of the Music Festival Association series, and scored a great success in her singing of the aria "Voce di Donna," from "La Gioconda." Miss Ingram has been re-engaged for a recital in that city next season. She has also been re-engaged by the Chicago Opera Association and the season of 1916-1917 promises to be the busiest of her career. Recitals are already booked for many of the larger cities, including Buffalo, Cleveland, Detroit, Grand Rapids, St. Louis.

Miss Ingram will give her first New York recital at Aeolian Hall, Nov. 6, and will also give a recital in Boston shortly after that date. Miss Ingram had hoped to give the months of July and August to rest and study, but several engagements offered have interfered with this plan, among them being the Bay Shore Chautauqua in Houston, Tex., July 3 to 8; a series of concerts at the Oklahoma Normal School the week of July 10, and the International Rotary Convention at Cincinnati the week of July 16. A series of appearances with orchestra is also being considered for August.

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NOVELTIES IN "ELGAR WEEK" IN LONDON

A Hearing for Some of the Composer's War Music in Clara Butt's Festival

London, May 8, 1916.

TO-DAY sees the opening of "Elgar Week" in Queen's Hall. Mme. Clara Butt will give the London public six performances of "The Dream of Gerontius," to be preceded by "To Women" and "For the Fallen," from Elgar's "The Spirit of England," which is said to be by far the most thrilling thing he has thus far given us. The soloists are Agnes Nicholls, Clara Butt, Gervase Elwes, John Booth, Herbert Brown, Charles Mott and Robert Radford, and the chorus of the Leeds Choral Union, under Dr. Henry Coward, has come to London especially for the performances. The orchestra will be the London Symphony. The whole of the proceeds will go to the British Red Cross Society and the Order of St. John of Jerusalem in England. Prior to the journey south, the Leeds Choral Union gave two remarkable performances in Leeds and Bradford.

The two novelties, "To Women" and "For the Fallen," are the second and third parts of "The Spirit of England," the first being "The Fourth of August." The orchestral part is independent and

important and not a mere accompaniment. The whole work was excellently reviewed in the May number of the *Musical Times* by Ernest Newman. "Here in truth," says Mr. Newman, "is the very voice of England, moved to the center of her being in this war as she has probably never been moved before in all her history." And again, "The music attains its climax in a piece of writing that is one of the most thrilling things the composer has ever given us." The poems are by Laurence Binyon.

The whole musical world loves and admires Mme. Clara Butt, professionally and as a magnificent woman, wife and mother, and also for the great part she has played since August, 1914, in relieving the sufferings of fellow artists, by organizing tours and concerts for them as well as giving numberless benefit performances for charities.

Henry Bird Memorial

On May 18, a concert of more than usual interest will be given in Aeolian Hall, to the grateful memory of the late Henry Bird, one of the most sympathetic accompanists who ever helped singers to success. Yet "Old Henry," as everyone loved to call him, died poor, and leaves a wife and daughter unprovided for. This concert has a double claim, one of memory and the other of a uniquely attractive program in which will be found the names of Agnes Nicholls, Louise Dale, Evangeline Florence, Carmen Hill, Muriel Foster, Phyllis Lett, Ben Davies, Gregory Hast, Plunket Greene, Campbell McInnes, Leonard Borwick, Fannie Davies, W. H. Squire, Marie Hall and Dorothy Varick. The Temple Church Choir, under Dr. Walford Davies, will sing, and the accompanists will be Hamilton Harty, Sewell and Liddle.

Adela Verne, who has just returned from touring in North and South America, aroused the greatest enthusiasm by her playing at her first recital here. She was always in the first rank of pianists but now she is one of the leaders of that rank. Her playing is free from all exaggerations, full of poetry, power and dignity.

Marjorie Sotham is a young pianist of the greatest promise, her readings being thoughtful and well balanced and her technique excellent. This was especially noticeable in César Franck's Prelude, Chorale and Fugue and a very fine performance of Mozart's Sonata in D, in which she was assisted by Arthur de Greef.

De Pachmann Recital

De Pachmann gave another recital in the Queen's Hall and "packed the house." Schumann as well as Chopin was freely drawn upon and there was a delightful performance of "La Fileuse" by Schubert and a Mendelssohn Scherzo. The enthusiasm of the audience knew no bounds for the Polish player was in a thoroughly characteristic mood and gave vent to much expressive conversation, chiefly to explain that he was suffering from stiff fingers and was not at all pleased with his performance and also to say that he was charmed to see such crowded galleries.

Messrs. West & Co., music publishers, have just inaugurated a series of Ballad Concerts in Steinway Hall, the first of which was an entire success. The singers included Denis O'Neill, Charles Tree, Ethel Fenton, Hilary Vaughan, Margot Tomkins, Isolde O'Farrel and Mabel Manson.

Louis Godowsky is a violinist of fifteen summers, and, though he is happy in

bearing an honored musical name, he is a native of Leeds, in Yorkshire. His parents are Russian, having no connection with the pianist. Louis began to play the violin before he was five years of age and was taught by his elder brother. Three years later he came to London and began his training under the auspices of the Education Aid Society, under Prof. Kalman Ronay at the Guildhall School of Music, where he has won every possible prize and scholarship.

A Composer at the Front

Capt. C. à Becket Williams is one of the most promising of the young composers on this side, and much will be expected of him when he is freed from his military duties. He is now only twenty-six, but has some fifty works to his credit, including a Trio, for strings, some beautiful piano pieces—which are frequently played by his talented wife, Violet Clarence, at her recitals—as well as country and other dances, songs and choral preludes.

Captain Williams obtained a commission when the war broke out and received his captaincy within six months. As his name denotes his family hails from musical Wales, but he is a native of Dorchester, educated at Sharnstone College and then Keble College, Oxford, whence he was graduated in 1913. He was an organ student at Ely College, and was intended for the church but took up the work of school-master and literature and under various *noms de plume* has written many short stories, etc. Captain Williams's music has been criticised as being "uniformly tuneful," "vivacious," "scholarly," "subtle," "direct" and "English," and his favorite composer is Bach.

MR. SHAW'S PUPILS IN OPERA

Numerous Students of Prominent Teacher in Philadelphia Casts

A number of pupils of W. Warren Shaw, the vocal teacher of Philadelphia and New York, have been making recent appearances, among them Helen Buchanan, who was the soprano soloist with the Philadelphia Orchestra in its Victor Herbert night. She responded to a number of encores and after two extras had been sung finally came out and played her own accompaniment to the delight of the audience. Miss Buchanan appeared this year as Nedda in "Pagliacci" with the Philadelphia Operatic Society, and recently she sang the title rôle in "Patience" with the Savoy Opera Company, scoring another success. Phillip Warren Cook was again the leading tenor, singing with grace and authority. Elizabeth Harrison, soprano, who sang a minor part in the opera, sang with sufficient beauty to impress the critics as a "find." This was Miss Harrison's first appearance in opera.

John Noble sang the part of Robin

Hood in De Koven's opera presented by the Philadelphia Operatic Society, proving to be a most promising lyric tenor.

Horka Hood, who took the part of the Sheriff of Nottingham, was found to be a good comedian as well as a baritone of splendid vocal attainments, and Marie Longbury, a mezzo-soprano possessing a beautiful voice, showed marked histrionic talent and ability in her portrayal of the witch wife in the same opera.

Another singer who has been with Mr. Shaw a year taking daily lessons, Elizabeth Bradish, appeared as one of the soloists with the Metropolitan Choral Society on May 24 and 25 at Montpelier, Vt., with Anito Rio and Dan Beddoe.

OTTILIE SCHILLIG'S RECITAL

Soprano Heard to Good Advantage at von Ende School

A most interesting song recital was given by Ottilie Schillig, soprano, at the Von Ende School of Music on Thursday evening, May 25. Miss Schillig, an artist-pupil of Adrienne Remenyi von Ende, was heard to decided advantage in French songs of Franck, Duparc, Georges, Huë, Chausson and Bemberg; in German numbers of Hummel, Schumann, Wolf and d'Albert, and a group of songs in English by Sidney Homer, A. Walter Kramer and Ward-Stephens. In the "Soir Paen" of Huë, a flute obbligato was played by Ernest de Blasi. Many of the numbers on the program were "by request." The cordial reception given the singer gave the impression that she was a popular favorite. She sang with taste, a pleasing quality of voice and splendid diction.

Meta Schumann was at the piano and accompanied capably. A feature of the recital was a "Ballade du desespere" of Bemberg, given by Paul Leyssac, a French reader, assisted by James Lieblich, cellist, and Lucille Collette, violinist. The number was unusual and most interesting.

Robert L. Archer the New Head of Huntington Choral Club

HUNTINGTON, W. VA., May 9.—At a session of the directors of the Huntington Choral Association, the resignation of Dr. C. E. Haworth, who has headed the organization since its inception, was accepted. Robert L. Archer was elected to the presidency to fill Dr. Haworth's place. Other officers were named as follows: George D. Bradshaw, vice-president; Dan H. Holton, treasurer; Alfred Wiley, conductor; C. D. Emmons, C. W. Phellis and B. B. Burns, executive committee. G. R. Watts was re-appointed as business manager. Among other things, authority was given for the closing of contracts for three concerts next season. One of these concerts will feature a prima donna of first magnitude and another will be a May Festival.

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TREND OF MUSICAL PROGRESS IN EASTERN COLLEGES

Stress Laid on Scientific and Historic Study of the Art, on the Importance of "Appreciation" to the Non-Technical Student and on Intelligent Co-ordination of Practical and Scientific Branches — Splendid Equipment and Accomplishments at Harvard and Yale—Tufts as an Example of the Work in the Small College in Music

By FREDERICK H. MARTENS

NAMES of high distinction head the music faculties of the majority of the Eastern colleges and universities. In Yale, for example, the dean of the School of Music is Dr. Horatio Parker, composer of "Hora Novissima," "Mona" and "Fairyland," and associated with him, David Stanley Smith, W. E. Haesche and Seth D. Bingham, all composers of distinction. At Harvard, Prof. W. R. Spaulding, the head of the Division of Music, "a constructive organizer in musical education of the very first rank," is assisted by such men as Prof. Edward Burlingame Hill, composer and musicologist, whose ballet, "Pan and the Star," may claim to be the most important musical contribution by an American to this synthetic art-form; Dr. Archibald T. Davidson and William Clifford Heilman.

At Hartford Theological Seminary, Waldo Selden Pratt, whose authoritative "History of Music" is a text-book at Yale, is professor of music and hymnology. Dartmouth has Philip G. Clapp; Amherst, W. G. Bigelow; Williams, Sumner Salter; Tufts, Professor Lewis—to mention a few out of many.

As the teachers, so the students. With a number of the Eastern colleges and universities are associated the names of academic sons who have attained distinction in some one or another field of present-day musical endeavor.

Waldo S. Pratt, professor of music at Hartford Theological Seminary, is a graduate of Williams. Max Smith, the critic, Herbert Witherspoon and Edward Shippen Barnes (who is making a name for himself as a composer of church music) hold Yale degrees. Alexander Russell, Frederick Schlieder, John Barnes Wells, claim Syracuse University as their alma mater. Dartmouth has given us Walter H. Golde, Richard M. Larned, Jr., and Addison F. Andrews; the Brooklyn Polytechnic, Howard Brockway, and Princeton the composers, Russell King Miller, Ernest T. Carter, L. F. Pease and the writers and critics, Kenneth S. Clark, W. J. Henderson and Robert H. Schauffler. Arthur Farwell is a graduate of Massachusetts Institute of Technology, and H. F. Peyser, the critic, is a Columbia man.

To the University of Pennsylvania must be credited W. J. Baltzell, author, composer and editor of *The Musician*; Paul M. Kempf and Preston Ware Orem. Brown is responsible for an illustrious group of Georges—George Coleman Gow (professor of music at Vassar), George Parker and George P. Upton; as also Lucien G. Chaffin and Clarence Hamilton. Victor Harris, Frank Damrosch, Rubin Goldmark and A. Walter Kramer come from the College of the City of New York, while Edward Dickinson, the musical head of Oberlin, is a graduate of Amherst, as are George Harris, Jr., and Sumner Salter.

While only a few colleges are instanced in this brief list, their names serve to emphasize what has been done in a majority of other Eastern academic institutions.

And, in nearly all the leading colleges and universities of the East, stress is now laid on the interrelation of music with the other arts, and on the development of "appreciation" where music is concerned, though as regards this last and, from the standpoint of the general student, most valuable departure, the Western universities may fairly claim to have done pioneer work. Yet in the East, as in the West, Dr. Dickinson's definition of the essence of collegiate endeavor finds an increasing practical acceptance in fact. He says: "The broadest conception of the function of a college takes no account of the everlasting dispute over the 'cultural' vs. the 'vocational' aim in college training. There is one vocation, appointed to all men if they will accept it, with which the college is supremely concerned—that vocation, embracing all others, which is found in the constant appropriation of whatever will promote the full life of the soul."

The acceptance of this fact is reflected in the broadening curricula of our academic institutions and, as regards music, by lavish provision for instruction, and the completion of such fine buildings as that of the Division of Music at Harvard (1914), and the promise of the recently announced new School of Music at Yale.

Some account of what is done at Harvard and Yale, "culturally" as well as "vocationally," will suffice to give a fair idea of the ideals of university musical effort in general throughout the East.

At Harvard, John Knowles Paine, who has been called the "first American musician of importance," is intimately identified with the era which prepared the way for Professor Spaulding's later developments. Shortly after Professor Paine's appointment as organist of Harvard (Appleton Chapel) in 1862, he began to teach harmony as a requirement of his position. In 1870-71, music became an elective study at the university, and in 1873 he became assistant professor, and in 1875 full professor in the first university department of music. From its beginning, the Harvard Division of Music established its position distinct from the Conservatory in not admitting either vocal or instrumental study as a possible feature of the curriculum. The aim of the department has always been to concentrate upon theoretical study, harmony, counterpoint, canon and fugue, orchestration, composition and history of music. Among Professor Paine's pupils have been Arthur Foote, Frederick S. Converse, Percy Lee Atherton, Clayton Johns (as a special student), Robert L. Atkinson, Lewis S. Thompson, Prof. Daniel Gregory Mason, Prof. Dr. Hugo Leichtentritt (Berlin), Edward Burlingame Hill, John Alden Carpenter, William Clifford Heilman (now assistant professor at Harvard), as well as such critics and writers as Thomas Whitney Surette, Henry T. Finck, Richard Aldrich, the late William F. Apthorp, Philip Goepp and Professor Spaulding.

Professor Spaulding's Work

Since Professor Paine's death, the attitude of the Division of Music as regards the policy of separation from the Conservatory has been the same. Yet, to quote Prof. Edward Burlingame Hill, "Professor Spaulding, the present head, has greatly extended the scope of the division by introducing the appreciation of music, in which respect, if I am not mistaken, he was a pioneer, showing the way to other colleges. By considering 'the man in the street,' Professor Spaulding has accomplished remarkable results in producing intelligent listeners. His course in appreciation has grown extraordinarily in the number of its attendants and shows plainly that its purpose and practice are founded upon a genuine need and thirst for a broad musical cultivation. Special appreciation courses are given by Professor Heilman on Brahms and Franck, and I have conducted a similar course of study in modern French music. Arthur Whiting's series of 'expositions' of piano, vocal and chamber music given at Harvard, Yale and Princeton, forms a valuable supplement to these courses, and his concerts are largely attended, the audiences including many who do not take courses in music."

By means of an arrangement with the New England Conservatory of Music, students at Harvard and at the Conservatory benefit by an interchange of privileges: the Conservatory students may take courses at Harvard, and the Harvard students may specialize in studies offered by the Conservatory. An especially valuable "laboratory" experience is offered by Mr. Chadwick, who rehearses pieces orchestrated by the class in orchestral writing conducted by Professor Hill.

The Harvard Musical Club, which holds fortnightly meetings with some guest of honor in the chair, does much to promote fellowship and informal relations between instructors and students.

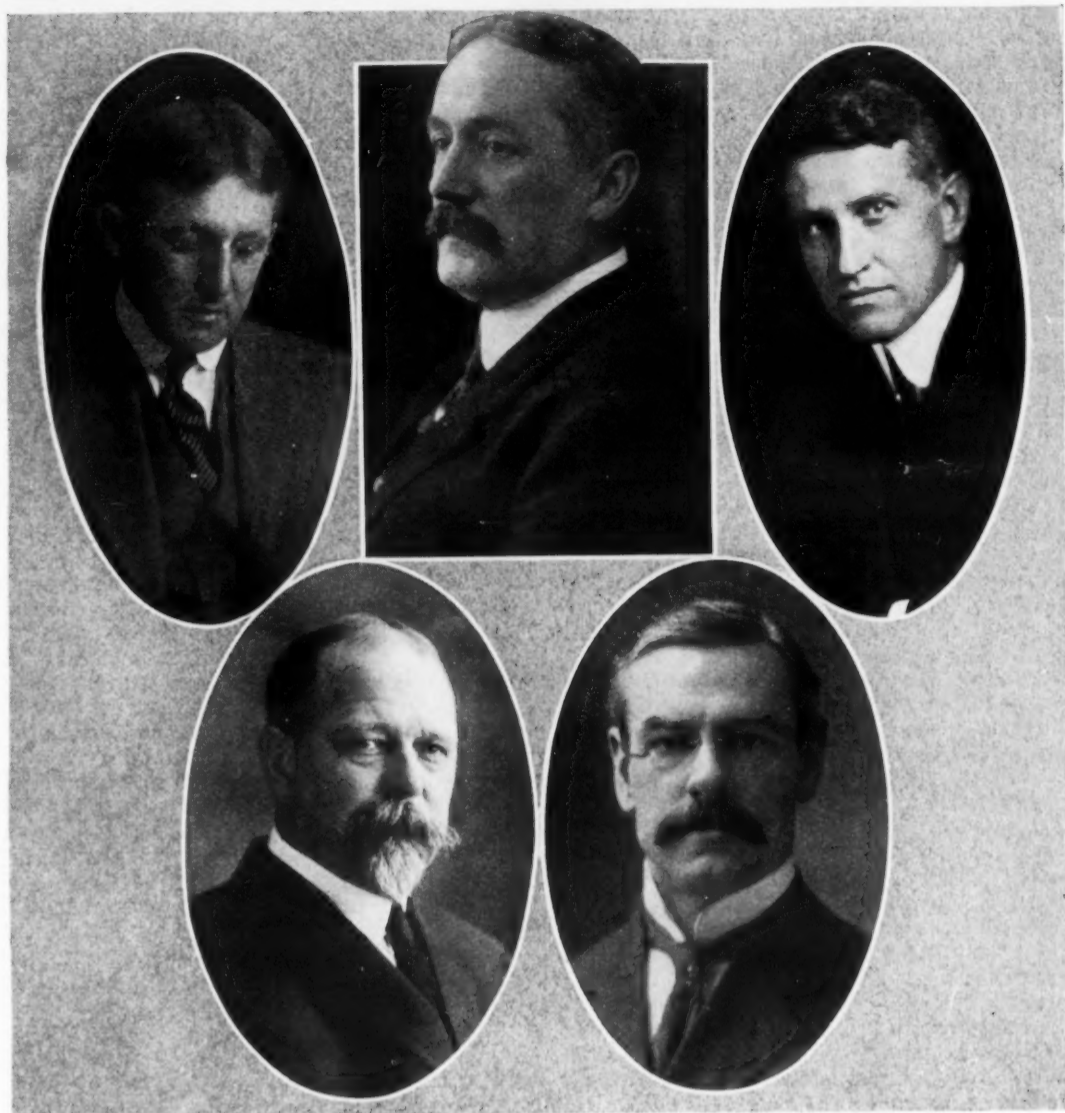
The Harvard *Musical Review*, founded in 1912 by Gilbert Elliott, Jr., affords an opportunity in practical musical journalism. The College Orchestra, the Pierian Sodality, founded in 1809, is a student organization, and while the Department of Music is interested in its policy and welfare it allows it a virtual independence.

The Music Building

One of Professor Spaulding's greatest achievements has been the realization of his ambition to have a special building for the department. After inconvenient quarters in Dane Hall and Holden Chapel, the division moved in the fall of 1914 into a large, beautiful and appropriate building which has helped greatly to unify musical effort in Cambridge. The Pierian Sodality and the Glee Club have rehearsals in the Music Building, and all of the concerts under the auspices of the Division of Music are given in the John Knowles Paine Concert Hall, which possesses remarkable acoustic properties. The Musical Club and the *Musical Review* also have their quarters in the same building.

The progress made in every direction

[Continued on page 20]



Representative Leaders of Musical Work in the Eastern Colleges. Upper Row, Left to Right, Prof. Edward Burlingame Hill, Who Conducts the Courses in History of Music at Harvard; Prof. Horatio Parker, Head of the Music Department at Yale, and David Stanley Smith, Professor of the Theory of Music at the Yale School of Music. Below, Left, Prof. Leo R. Lewis, Who Holds the Chair of History and Theory of Music at Tufts College, and Prof. W. R. Spaulding, Head of the Harvard University Division of Music

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[Continued from page 19]

within the last ten years stamps Professor Spaulding as a constructive organizer in musical education of the very first rank.

Among more recent graduates of Harvard who have won distinction are C. L. Seeger, professor of music at the University of California; F. Morris Class, Frederick S. Converse, Blair Fairchild, H. K. Moderwell, Lambert Murphy, Charles L. Safford, J. H. Densmore, Reginald Sweet, and Dr. Philip G. Clapp, instructor in music at Dartmouth. Chalmers Clifton, another recent graduate, to quote Professor Hill, is "a composer of distinction and notable achievement. His Suite, for trumpet and piano, is played annually in the orchestral course as exhibiting admirably the resources of the trumpet; he has composed remarkable incidental music for the 'Pageant of Lexington,' a production of original artistic value, and he is a born conductor, who 'won his spurs' by orchestrating and conducting all the MacDowell music used at Professor Baker's pageant at the MacDowell festival of 1910. At present he is conductor of the Cecilia Society of Boston."

Harvard gives no specific degrees in music. Men, whether graduates or undergraduates, may specialize in music, but they are required to fulfill certain requirements in regard to general studies. A degree with distinction is given in music, honorable mention, *cum Laude* or *Summa cum Laude*. The degree A.M. is also given for composition, or critical research. The degree of Ph.D. is also similarly awarded for still more advanced work.

The Achievement of Dr. Davison

Any account of music at Harvard would be incomplete without reference to the work of Dr. Archibald T. Davison, who should have been mentioned among the recent graduates. A teacher of high excellence, he has reorganized the college choir and under him it has gained a widespread reputation. The choir acquires each year a repertory of sixteenth

and eighteenth century church music, by Josquin des Prés, Palestrina, etc., which makes it unique among Protestant choirs. Dr. Davison has also handled the Glee Club with marked success. In addition he is a member of the Boston School Board, and is collaborating with W. T. Surette on a text-book for use in the public schools. Edward Ballantine does valuable work as an interpretative pianist, giving illustrations in various courses.

Of his own courses in the history of music, Edward Burlingame Hill says: "In the history of music, no attempt is made to give a course of a primarily technical nature, but the effort is to offer a broad standard with full and free illustration of the interrelation between music, painting, literature, politics, and above all, the human characteristics of the individual composer, in such a way as to appeal to the non-technical student. What is lost in detailed accuracy of historic development is more than made up, to my mind, in the cultural stimulus thus given to men who would otherwise learn nothing of the trend of historical evolution in music."

Too much emphasis cannot be laid on the value of this course in "appreciation" to the general "non-technical" student, and its inclusion in the curriculum testifies to the breadth of view of teachers and faculty.

Music at Tufts College

Before turning from Harvard to Yale, it might be well to give an example of what the college as distinct from the university does for music in the East. Tufts College, a few miles from Boston, offers a typical example. Since the chair of History and Theory of Music was instituted at Tufts in the summer of 1895, it has been held by Prof. Leo R. Lewis, who holds a Harvard A.M. degree, highest honors in music, with a consequent steady growth of interest on the part of the students in the musical courses. Noteworthy is the fact that through the activity of Professor Lewis, Tufts College has been largely identified with a broader and more general recognition of the importance of music in the modern educational scheme. And the special attention devoted by him to the musical needs of the college and high school is reflected in his important "Harmonia" and "Melodia," both written in collaboration with Samuel W. Cole, as well as his novel "School Songs with College Flavor."

Professor Lewis has also been responsible for revivals at Tufts College of Milton's "Comus" (1901), with incidental music arranged by him from old scores, and Dekker's "Fortunatus" (1906), it is mainly due to his efforts that the Tufts College Glee Club has reached its present high status of efficiency; and his talents as an author and

composer have been dedicated largely to musical propaganda in the best educational sense of the term.

It is clear that the college, in a somewhat more limited field of action, is quite as heartily engaged in furthering the interests of music as is the university. The work at Yale, as is but natural, is far wider in scope.

The Work at Yale

At Yale the work of the School of Music is divided into theoretical and practical courses of study, students of the practical courses being required to pursue their theoretical studies until the end of their course in Strict Composition. Two years' work in the advanced theory courses (numbered 4, 5, 6, and 7) justify candidacy to the degree of M.B., which is conferred after a satisfactory examination in proficiency in musical theory, in Latin or Greek and one modern language (French, German or Italian).

The Practical Music courses consist of instruction in playing the piano, organ, violin, cello and chamber music and in singing. Certificates are awarded students who, having successfully completed a three-year course, wish to act as teachers or appear as solo artists. Yale offers its students in music various fellowships, scholarships and prizes. The Allied Musical Society—"Allied" in the musical, not the political, sense of the word—a well-equipped orchestra of seventy players and a valuable adjunct to the music-school gives students of orchestration a chance to hear their own works actually performed. A number of concert opportunities are available for students at moderate admission fees, among them the three University Chamber Concerts (winter and spring), by the Kneisel Quartet; the five concerts of the New Haven Symphony Orchestra; informal recitals by the students themselves and a concert at Woolsey Hall in June, at which advanced students are given an opportunity of performing with orchestra. In addition there are a number of organ and other instrumental and vocal recitals and concerts given by artists and organizations of the highest standing.

The history of music, as taught during the second or third collegiate year, includes development of music from its earliest stages; history of church music from the time of Gregory the Great; the history of opera and oratorio; biographical sketches of famous composers with analysis of their principal works; history of instrumental forms, showing their growth and culmination in Beethoven. There are practical illustrations of the lectures on musical form given in the class-room. Strict composition is taught during the third year by Dr. Parker himself. In the third or fourth years instrumentation, lectures on the

nature, compass, tone-color, etc., of the modern orchestral instruments, are given; and the students are given exercises in practical orchestration of short pieces from the works of classic and modern composers, analyzing, reading and playing from orchestral scores. Prout's "Instrumentation" and Widor's "The Modern Orchestra" are used as text-books. During the fourth year, free composition—open only to students who have shown unmistakable talent for original composition—is taught by Dr. Parker, as well as advanced orchestration and conducting. Here, where the talent of the student warrants it, opportunity for practice in actual conducting is given.

The General Trend

What has been said anent the musical activities of Yale and Harvard (as well as Columbia in the article by Kenneth S. Clark, published in this paper some weeks ago) illustrates the general musical trend of practically every college and university in the East—stress laid on the scientific and historic study of the art, a growing emphasis assigned to the importance of "appreciation" and the interrelation of music with other arts to the non-technical student; and an intelligent co-ordination of the practical and scientific branches.

As regards Yale, in particular, the erection of the splendid new home of the Department of Music during the year will largely influence new developments. To quote Dr. Horatio Parker, to whom the writer is indebted for much information: "Our building is still in the air. When it takes substance there should be much more to say!"

Northern California Organists in May Recital Series

SAN FRANCISCO, CAL., May 20.—Under the auspices of the American Guild of Organists, Northern California Chapter, a series of five organ recitals were given during May. The dates and organists were as follows: May 7, First Presbyterian Church, Oakland, Clarence Eddy; May 14, First Congregational Church, Oakland, Virginia de Fremery; May 16, Grace Cathedral, San Francisco, Alfred J. Chaplin-Bayley; May 21, First Baptist Church, Oakland, Emma E. Müller; May 28, First Baptist Church, Oakland, Warren D. Allen. A similar series of recitals is being arranged for the month of June.



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PHILADELPHIA "POP" CONCERTS CONCLUDED

Programs Display Fine Musicianship of Several Young Artists
—Orpheus Club Heard

PHILADELPHIA, Pa., May 29.—The Philadelphia Orchestra concluded its three weeks' series of "pop" concerts at the Academy of Music on Saturday evening. The programs for the final weeks were unusually attractive, presenting several well-known artists as soloists, while the attendance was fair and the amount of enthusiasm displayed encouraging. Thaddeus Rich, the concert master, and Daniel Maquarrie, the first flutist, continued to alternate as conductor, and repeated their success of the first two weeks. At the concert on Monday evening, the soloist was Elsie Morris Brinton, who possesses a voice of true contralto quality, full, rich and warm, which she used with admirable effect in the aria, "The Spring with Her Dower," from "Samson and Delilah," and in a group of songs by American composers.

At the Tuesday evening concert, Grieg's "Peer Gynt" Suite and the Liszt "Les Préludes" were among the orchestra's numbers, both enthusiastically received, while Edna Aurelia Jones, pianist, appeared as soloist, winning an emphatic success. Miss Jones proved to be an artist of exceptional ability. Her numbers were Strauss's "Burleska," Chopin's Nocturne, Op. 27, and Moszkowski's "Caprice Espagnol."

Aldrich Pupil Wins Favor

On Wednesday evening, Mary Barrett, soprano, a pupil of Perley Dunn Aldrich, who will appear extensively in concert the coming season under the management of the Philadelphia Music Bureau, had an opportunity to display the clear, brilliant beauty of her voice, and the results of her excellent training, in the familiar aria from "Louise," with "The Star," by Rogers, as an encore, and later in several songs beautifully sung. The program was one of the most successful of the series, two compositions by Victor Herbert proving especially popular. John K. Witzemann, who officiates as concert-master at these concerts, appeared as soloist on Thursday evening, displaying his musicianly ability, and was cordially received.

A special attraction on Friday evening was the presence of the members of the Orpheus Club, Philadelphia's famous male singing organization, as the guests of Alexander Van Rensselaer. During the intermission the club sang several songs, adding much to the enjoyment of the audience. David Griffin, whose sympathetic baritone voice is well-known to Philadelphia audiences, as well as elsewhere, was the cordially-received soloist of this program. Mr. Griffin sang with artistic effect the "Vision Fugitive" aria from Saint-Saëns's "Hérodiade," a group of songs, including Celeste D. Heckscher's beautiful "L'Ange Gardien," and two encores.

At the final concert of the series, on Saturday evening, with Mr. Rich as conductor, the program presented an interesting soloist in the person of Madeleine McGuigan, the young violinist, whose matured ability belies her attractively girlish appearance. It is seldom that so young an artist displays such a mastery of one of the most difficult of instruments, and in addition to a technical facility which encompassed with ease all the intricacies of the Saint-Saëns B Minor Concerto Miss McGuigan disclosed a tone of rare purity and sweetness, with a

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and a word of sympathy for
the friends and brother musicians
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poetic delicacy of touch in the lovely andantino of the famous composition, which gave it genuine poetic and musical value, and in the concluding movement (*moderato maestoso*) there was a degree of power and brilliancy quite surprising in so youthful an artist. Miss McGuigan again charmed her audience with two shorter numbers in the second part of the program, and her success was unmistakable. The orchestra's list of numbers for this closing concert was most attractive, including the "Martha" Overture, the Coronation March of Meyerbeer, Grieg's "Peer Gynt" Suite, No. 2; "Salut d'Amour," Elgar; "Menuetto," Boccherini, and, as a spirited finale, the "Jubel" Overture, of Weber.

A. T.

Roderick White and Leo Sowerby Join in Grand Rapids Recital

GRAND RAPIDS, MICH., May 26.—Leo Sowerby, pianist and composer, and Roderick White, violinist, were heard in joint recital last evening at the St. Cecilia Auditorium.

The program was made up of modern music, with the exception of Schumann's Sonata in A Minor, Op. 105.

Mr. White since his last appearance in Grand Rapids has gained in inten-

sity, and is arriving at a fuller consciousness, which gives true satisfaction to his listeners. Mr. White always plays with beautiful tone and tasteful phrasing. Mr. Sowerby, as pianist, always satisfies, for one feels he has an impelling and irresistible message. Mr. Sowerby played three of his own compositions, "The Cuckoo," "Lord Randal" and "My Man John," which showed creative ability of unusual order. Grand Rapids is the home of these young artists.

E. H.

Baltimore Receives Musical Greeting by Telephone from Nine Cities

BALTIMORE, MD., May 27.—Lehmann Hall recently became a veritable vocal Mecca, when 1000 or more persons, including city officials, leading professional musicians, employees of the Chesapeake and Potomac Telephone Company of Baltimore and members of the Telephone Society of Washington, D. C., met to witness an unusual demonstration of the possibilities of the modern telephone. Felix McNally, tenor, led a score of young men of this city in the singing of "Maryland, My Maryland," over the transcontinental telephone. This song was heard at the joint meeting of telephone societies of twenty-seven cities of

the country. In return to the civic salute, the Baltimoreans were greeted by choruses singing over the wire from San Francisco, New York, Philadelphia, Boston, Seattle, Omaha, Denver, Portland, Me., and Portland, Ore. The words came distinctly over the wire and to the auditors seemed to have been sung in the same room.

F. C. B.

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THROUGH many a phase, conspicuously the mechanical, the unsystematic, and finally the progressive, has music teaching meandered in this country. Its development is a lasting tribute to the men and women who have devoted their lives to the spreading of the gospel of musical art among those anxious and unanxious to know. The leading conservatories of music in New York, Chicago, Boston, Cincinnati and Philadelphia stand as monuments to the work done in the past. They have been evolved by hard labor, by serious application, and their graduates have, many of them, at any rate, carried on the work which as students they saw projected by their masters.

Musical art itself has experienced all kinds of changes from decade to decade. "Was the new to come in the teaching of music?" was a question that arose in the minds of more than a few with the coming of the twentieth century. Was there not to be found a man or woman whose prophetic vision might bring about a change here, too? And with the coming of the music school settlement, this change emerged.

David Mannes, then concert master of the New York Symphony Orchestra and a musician of high repute, interested himself in the New York settlement devoted to music. He became director of the Music School Settlement in East Third Street; there he labored, giving his best to the hundreds of pupils who came from the lower East Side of New York. It soon became known that Mr. Mannes was working along lines radically opposed to those of the accepted musical

institutions flourishing in this country. He was discouraging professionalism; he stood for the idea that men and women should become familiar with music for what it could do for them spiritually, aesthetically, not as a means of earning their daily bread. And when he resigned from his position as director last spring,



David and Clara Mannes, Who, in Addition to Their Work in Giving Sonata Recitals, Will Have a Music School

Owing to the increase of his concert work with his wife, he had not only triumphed in the regularly accepted sense, but he had sown seeds which have taken root deeply in many other music school settlements in American cities to-day.

I have known Mr. Mannes for a number of years. I have yet to meet a man

for whom music has a deeper significance. He holds it sacred; he will not look at it as a means of accomplishing the material. How he rose from a violinist in a theater orchestra in New York to his present position has been related on several occasions in the past; how he worked indefatigably toward his own artistic salvation is a story that marks him who has lived it as a seeker after the truth. Truth in art, literary, pictorial, as well as musical, has been Mr. Mannes's goal, and the unflinching adherence to such an ideal has resulted in his rise from obscurity to eminence.

The other day I talked with Mr. Mannes and I learned that he had decided that a portion of his time must be devoted again to the teaching of musical art. His wife and he have completed a busy season of some fifty concerts; Mr. Mannes has conducted the Symphony Club of New York this winter and has given a day each week to the directing of the work at the Negro Music School in West Thirteenth Street. Through pupils he has directed the musical work at Grace Parish Settlement, under Bertram Simon; at St. Bartholomew's Parish House, under Reber Johnson, and at Christ Church, under Mildred Woolworth. A taxing season's work, indeed! Yet the lover of work finds it not arduous. Mr. Mannes is not going to reduce his labors for the coming season. On the contrary, he will add to them and with real joy.

To Be Inaugurated in October

For he told me that with the month of October there will be inaugurated in New York City by David and Clara Mannes a new school, "The David Mannes Music School." "It will be carried on," he related, "along the lines which my colleagues and myself developed at the Music School Settlement in East Third Street. I want to make this school a place where people will come to acquire musical knowledge for the sheer joy of it. Not for professional skill, by any means, though should a pupil of the school become a great artist no one would be happier than Mrs. Mannes and myself. In my private teaching I have held to this principle for twenty years. A pupil applies for instruction on the violin and tells me that he must learn such and such compositions so as to play them in a recital at a given date. I refuse to teach him. How can I conscientiously say that he will be ready within a fixed time to give a performance for which I, as his teacher, must naturally be responsible. No teacher can guarantee that; no teacher should. A goal is desirable, but it must be an ideal, not an assurance, that a certain composition will be learned by the first of January."

The David Mannes Music School will be located on the East Side of Central Park, probably below Seventy-second Street, in a fine building which is now being chosen. There will be an absolute coordination of the work of the various departments, which Mr. Mannes holds ultra-important. This has, to be sure, been attempted and done to a certain extent in music conservatories before, but the Manneses will carry the idea much further. Mr. Mannes told me that a violin student, for example, will not be permitted to study compositions whose harmonic structure he cannot analyze and explain intelligently. This is indeed a step forward, when we have concert performers to-day whose knowledge of the form and architecture of music, which they play technically well, is woe-ful!

Besides directing and supervising with Mrs. Mannes all the activities of the school, Mr. Mannes will teach a number of advanced violin pupils, hold teachers' classes, and direct the senior orchestras. Mrs. Mannes will supervise the ensemble department and coach advanced students

in chamber music combinations. Thomas Whitney Surette, the noted writer and lecturer, will give a course of lectures. The excellent American composer-pianist, John Powell, will accept a limited number of special pupils. Elizabeth Quail, who has studied with Wager Swayne and Harold Bauer, will be in charge of the piano department. Angela Diller, a pupil of Edward MacDowell, Percy Goetschius, Johannes Schreyer of Dresden and Harold Bauer, will have the direction of the theory department.

The singing department will be under the direction of Edith Quail, who has studied with Mrs. Theodore Toedt and Mme. Susan Metcalf-Casals. George Harris, who studied with Jean de Reszke for three years and was his assistant in Paris, will take pupils in song interpretation. Engelbert Roentgen, the eminent Dutch 'cellist, will be at the head of the 'cello department.

The orchestras at the school are to be built up in a manner similar to that employed by Mr. Mannes at the Music School Settlement. A senior and junior orchestra and a small string orchestra of selected players will be rehearsed separately and presented in concerts during the year.

Not a Competitive Enterprise

There is admirable enthusiasm being shown by Mr. and Mrs. Mannes for this school. They look forward to it eagerly; they have an ambition to attain in building it. It is not to be considered competitive in any way, for it will work with a different goal and in a way different from other schools where music is taught. Not a charity, however, is this David Mannes Music School which New York will see opened next fall. The tuition fees will be approximately those of other high-class schools. But Mr. Mannes has dreams. And one of them is that eventually he will be able to enlarge his school to the point where it will be possible to offer instruction of the highest type at what in operatic performances we call "popular prices."

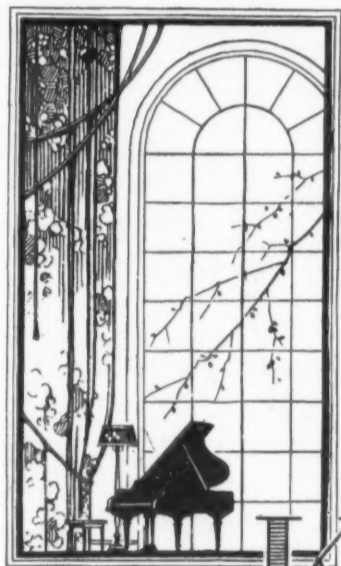
"I would like to have things so that we could give those who desire it a lesson in piano, violin, singing, 'cello or anything else, for that matter, at \$1 a lesson," he said to me. "I want an auditorium in my school where good music can be performed and well performed. And I want everybody to know music as he knows how to read and write. I know what music has done for me. It can do as much, perhaps even more, for others."

And I feel that Mr. Mannes will accomplish what he sets out to do next fall. He is a man of determination, the determination which takes its root in the whole-souled love of his ideal, not in force. He has never failed yet and I am certain that he will succeed in this, perhaps the broadest and most beautiful work that a musician can undertake. "I am aiming high, and I am going to keep away from the ground," he remarked, "and then if I fail I'll know that, at any rate, I failed in a worthy endeavor."

For the summer, the Manneses have taken a house on an estate of 400 acres, "Rosemary Farm," at Huntington, L. I., where they will work and rest. Another house on the estate is occupied by their friend, William Faversham, the distinguished actor. In the fall, performances of Shakespeare are promised in the Greek Theater, which is on this estate.

A. W. K.

The Rubinstein Choral Club of Brockton, Mass., Nellie Evans Packard, conductor, gave a concert at the Neighborhood Club, Phillips Beach, Swampscott, Mass., on May 14. The club, of ladies' voices, gave an interesting program of ensemble and solo numbers under the able direction of Mrs. Packard. Marion Grey Leach was the accompanist.



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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Eighteenth Article: Anecdotes About Artists—I

AN entire chapter might well be devoted to the subjects of "artists' pranks" and "artists among themselves," for these form an important part of their biographies. Artists, after all, are human and under the masks of the many



Maurice Halperson

and varied personalities which they are called upon to express, it is their own individuality which must be tempered to and, for the time being, made subservient to the character portrayed.

In proportion to the assurance and routine which an artist has gained, his own personality may come forth in the character he impersonates. An actor who is nervous and excitable may be so upset by the least unexpected happening that his carefully acquired concentration is entirely lost and his hold on his rôle gone. In this, naturally, the artist's individuality plays an important part. With even-tempered beings who have themselves physically and mentally well in hand this danger is, of course, greatly minimized. An artist of this type not only quickly overcomes any slight accidental annoyance but is even capable of causing mild distractions and diversions and playing pranks himself. These are the artists who make fun of themselves and their colleagues and who are the horror and fear of their less well controlled and more painstakingly conscientious co-workers.

The artist's character forms so complete a whole with his art that it is impossible to judge his art fairly by itself alone. His art always finds its complement in the man himself. I once read an interesting article by a brilliant Viennese journalist and essayist, Felix Salten, in which he proved brilliantly and logically that the much used phrase, "such and such a composer or singer is a great artist, but as a human being he is a creature to be despised," is an absurdity. An artist becomes great and indeed becomes possible through the qualities and characteristics of his personality. Take as an example one of the real giants of music: Richard Wagner. Out of the very humanness of his failings and weaknesses sprang the greatness of his artistic achievements. Only a man of such determined aggressiveness, such almost brutal lack of consideration for others, such selfishness and monumental ingratitude could have challenged the world, forced it to think as he willed and become the creator of the modern music drama.

Explaining Caruso's Pranks

Or take as another example a personality even closer to us, that of Enrico Caruso. Repeatedly one hears how this unique artist commits "some offense

against his dignity," by little jokes and jests giving expression to his good humor at the curtain calls or even during the course of the act. But he who knows Caruso, the man, can easily understand this. In the soul of this magnificent

ties, assume the appearance of undignified buffoonery.

Enough of these introductory remarks which are not at all intended as a critical analysis of the artist's soul, but simply as an explanation of why there



Above: Enrico Caruso Plays a Five-handed Game of Cards in Which He Is Certain to Win. Below, on Left: The Late Josef Hellmesberger, Celebrated Viennese Violinist who Was Considered One of the Wittiest Men of His Day. On the Right: Leo Slezak, Showing the Grimace That Cost Him \$48 at the Metropolitan

artist there is, despite great native intelligence, a certain childlike naïveté. He feels immensely relieved when he has successfully sung a special high note or a particularly exacting aria, things which a true artist always fears. This feeling of happiness which I would characterize with Emile Zola as "la joie de vivre," takes expression in those little jests which, to the uninitiated, incapable of fully appreciating artistic peculiari-

is more wit and humor, more freedom and social intercourse and more gaiety of spirit to be found among artists than in other professions. In the following paragraphs I shall recount without the slightest literary pretension and just as they come to me some of the quips and quirks and merry jests that will prove the truth of my contention. It is, of course, possible that one or another tale may not be entirely new, but I believe

that most of my readers will find in them something unknown to them and perhaps amusing. After all a really witty and clever story bears repetition, particularly when these stories are not of the writer's invention but actual happenings.

Some of my readers will recall Mella Mars, the famous Viennese *diseuse* and singer, who, unfortunately, did not, in this country, meet with her usual great success. She came here accompanied by her husband, Bela Laszky, a well known and versatile composer of smaller works and couplets. While here Laszky tried for a long time to find a producer for some of his really charming operettas and had called upon almost all of these gentlemen without the slightest result. On my remarking that his lack of success was probably to a great extent due to his more than imperfect command of English he retorted: "I know all the English that I require. I need only to understand, 'All right,' 'I'll let you know' and 'That's all,'"

A Hoax Upon Goritz

Otto Goritz was the victim of an amusing hoax perpetrated upon him during a performance of "Lohengrin" in which the baritone was cast as *Telramund*. The singer of the title rôle, Heinrich Knote, bitterly reproached Goritz for his "utter lack of artistic fitness" in permitting a "super" or dummy to be brought upon the stage in the last act to impersonate the dead *Telramund*, remarking, that surely the audience must note the substitution. Continuing in the same strain he observed that, taking into consideration "the entire absence of truly artistic feeling in all baritones" this was not at all surprising. These remarks made so deep an impression on Goritz that he finally consented to take the place of the usual dummy and to permit himself to be carried on in the last act instead of rushing home as early as possible to his family as was his custom.

Goritz himself gives the following vivid description of what then happened. "There I lay, under the dusty cloth, worriedly thinking of the dust tickling my nose and that I should surely sneeze when *Lohengrin* uncovered me. But a seeming eternity passed and nothing happened. Several times the bier had been lifted and then again tenderly replaced on the ground but all remained dark before my eyes. I fought against an overwhelming desire to fall asleep—I dared not stir! And again a dreadful eternity! Never had the last act of 'Lohengrin' seemed so long! Finally the cover was torn from my face but, instead of finding myself on a brightly lighted stage, I was surrounded by the dim grayness of the wings and these words of the amazed night watchman came to my ears: 'Why, Mr. Goritz, do you intend staying here all night? Everybody has gone home long ago.' And what had actually happened? The shameless Knight of the high C did not uncover poor dead *Telramund* at all but had played a joke on me which for days afterwards evoked gales of laughter at the Metropolitan."

Slezak an Inveterate Joker

Leo Slezak is an inveterate joker on the stage. One of his famous grimaces is immortalized in the accompanying photograph. This particular one cost him the sum of \$48 at the Metropolitan for as he turned to the merciless god of war, Phtá, in the first act finale of "Aida" he made the face in question, which was seen by twelve members of the ballet standing opposite him. They, unfortunately, were unable to restrain their amusement and in consequence were promptly fined \$4 each as they came off the stage. Needless to say, the tenor felt himself obliged to foot the bill.

I recall an amusing characterization

[Continued on page 24]

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THE ROMANCE OF MUSIC

[Continued from page 23]

made by Slezak of a very stout singer whom we saw as *Madama Butterfly* at a popular-priced house. "Undoubtedly," he said, "she is a good singer, but she really fulfills only half of the title roll. The 'butter' is all there, but the 'fly' is entirely lacking."

Cruel, but clever was the answer of a Viennese wit to the query as to why Gustav Mahler contemplated a tenth symphony. "To prevent," he said, "any chance of being mistaken for Beethoven."

A charming story is told of the famous singer, Mme. Grisi, the artistic delight of our grandfathers, the wife of the equally renowned tenor Mario, Marquis de Candia. The Prince of Wales one day met her on the Promenade at Nice, accompanied by her two lovely little daughters. "Delighted to see you, Mme. Grisi," said the Prince, adding laughingly, "And these, I suppose, are your two sweet little Grisettes?" to which Grisi quickly replied: "No, Your Highness, those are our dear little Marionettes!"

Joseph Hellmesberger, the Wit

Many delightful stories are told of Joseph Hellmesberger, the famous violinist and founder of the quartet that bore his name and played in Vienna. In the eighties of the last century, Leo Delibes, the French composer, author of the opera, "Lakmé," which will be presented at the Metropolitan in the coming season, and of delightful ballets, went to Vienna to supervise the performance

of his ballet, "Sylvia," at the Hofoper. Delibes was walking with Hellmesberger in the Ringstrasse when they were approached by a composer of operettas, a man much given to pilfering from the works of other musicians. On being asked by the man to present him to the famous French guest Hellmesberger answered: "With pleasure—Mr. Delibes—Mr. Le Dieb." It may be well to remark that "Dieb" means "thief" in German. The stoic calm exhibited by the same composer after the total failure of one of his operettas caused Hellmesberger to remark: "He should worry! After all it was not his music that proved a fiasco."

Truly ironical was Hellmesberger's remark on being told at a social gathering of a friend's experience in the country. This man's carriage had sunk so deeply into the mud in a sparsely settled district that four oxen were unable to draw it out. "Four oxen that don't draw?" cried Hellmesberger, "that can surely refer only to a new string quartet organization."

Even approaching death found this charmingly witty man still unchastened and his last words were a humorous sally. His daughter-in-law who had nursed him during his illness with touching devotion and tenderness, and whom he had always teased because of her straightforward simplicity of mind, had brought him a large plate full of his favorite dish, boiled brain. "Why," he asked, "where on earth have you managed to conceal so much brain until now?" A quarter of an hour later he was dead.

FREDERIC HOFFMAN'S DÉBUT

New York Recital by American Baritone Who Has Been Singing Abroad

Frederic Hoffman, an American baritone, who has been singing in concert for the last few years in England, France and Germany, made his New York debut at the Waldorf-Astoria on Monday evening, May 22. He was assisted by his sister, Emilie Hoffman, mezzo-soprano, and by Harold Osborn Smith, who was the accompanist. An unusual feature of his recital was the fact that he played his own accompaniment on a little-known instrument, the lute, for two old German songs, "Hinter Metzbie Paria in Chalons" and "Wenn die Soldaten." Besides these and several other old German songs, he was heard in numbers by

Widor, Paul Mariner, Massenet, Diaz, Tosti, Nevin, von Fielitz and Carl Bohm.

Mr. Hoffman must rest upon his interpretative abilities for his success, as these far overshadow his vocal attainments, although it must not be gathered from this that his voice is not pleasing. It is a small voice, but meets all the demands he makes upon it. He is an interesting and capable artist.

Emilie Hoffman sang "Rosa," Tosti; "Gondoliera," Meyer-Helmund; two songs by Franz and one by Brahms. Her work, too, was most satisfactory. Harold Osborn Smith is well known to New York concert goers as a capable accompanist.

H. B.

A number of concerts in the South and Southwest are now being arranged for Cecile Ayres, the pianist, next season.

A most amusing happening occurred in Antwerp at the beginning of the present century. Meyerbeer's "Huguenots" was being performed and, as is customary, a detachment of soldiers was commanded to appear in the fourth act clothed in the habiliments of church dignitaries of all ranks to form a picture of pomp and solemnity in the great scene of the blessing of the swords. The men arrived late so that there was barely time to instruct them in their duties which consisted of grouping themselves in the background, looking most dignified and, at the proper moment, making a stately exit. To the horror of the stage manager, a small, energetic man, not one of the soldiers made a move to leave the stage at the desired time, despite his desperate cries of "Sortez, sortez, sortez done!" The fact of the matter was that the stage manager was unable to pronounce properly the letter "r" so that his entreaty to "sortez" ("exit") became "sauterz" ("jump").

The detachment looked at one another uncomprehendingly until the bravest of the lot, taking his courage in both hands, began to jump madly and as high as possible, the others promptly following suit. Imagine, if you can, the spectacle of a group of high church dignitaries, the one attempting to outjump the other, the stage manager in the meantime horrified rushing around in the wings! The audience burst forth into shouts and roars of laughter so that finally the performance had to be stopped for a quarter of an hour until at least a semblance of order had been restored.

RECITAL BY JOHN POWELL

Wilmington Audience Accords the Pianist Liberal Applause

WILMINGTON, DEL., May 27.—John Powell, the pianist, gave a thoroughly delightful concert here this week. Through the generosity of one of its wealthy patrons, the concert was held under the auspices of the Men's Club of Trinity Protestant Episcopal Church and was free to members of the club and their invited guest. Those who had heard Mr. Powell here three years ago were astonished at his progress as an artist.

Among his most important numbers were Beethoven's "Moonlight" Sonata; Chopin's Impromptu in G Flat, Prelude in D Minor; Nocturne in D Flat, and Scherzo in C Sharp; Schubert-Liszt's

"Soirée de Vienne" and Liszt's "Hungarian Rhapsodie," No. 6.

Some criticism is to be made of Mr. Powell's performance of the Beethoven Sonata, as both tempo and interpretation varied materially in several places from the traditional. But no such criticism could lie against him in the Chopin numbers, in which he revealed such artistry and authority as to prove him a true master of the Polish composer's mood and thought. Much the same might be said, although in lesser degree, of his Schubert-Liszt and Liszt numbers.

That Mr. Powell completely won his auditors was made evident at the close of his program, when they insisted upon an encore and he played a composition of his own called "The Banjo Picker," of the humoresque type, into which he had deftly woven the theme of "Dixie."

T. C. H.

DEGREE FOR MILDENBERG

North Carolina College Makes Him a Doctor of Music

RALEIGH, N. C., May 16.—Albert Mildenberg recently received the degree of Doctor of Music from the faculty of Wake Forest College, at Wake Forest, N. C. Mr. Mildenberg is at present dean of music at Meredith College, at Raleigh, and directing a music department of over 400 students. Wake Forest College is one of the most conservative and oldest colleges in the United States. It was from this college that President Wilson is said to have received his first degree.

During his stay at Meredith College Dean Mildenberg has been at work on a Southern opera which treats of the South before the war. The score is nearly completed.

At a recent festival in Raleigh, Mr. Mildenberg entertained Pasquale Amato at Meredith College, where this distinguished baritone discovered two excellent voices, that of Kate Johnson, contralto, and Mrs. K. Poole, soprano.

Bridgeport Chorus at Manufacturers' Dinner in New York

BRIDGEPORT, CONN., May 18.—The Manufacturers' Chorus, composed of prominent men of this city, sang at the annual banquet of the National Manufacturers' Association of the United States at the Waldorf, New York, on Wednesday. Leslie E. Vaughan, the violin teacher and leader of the Vaughan Orchestra, which is comprised of his advanced students, gave the annual closing recital by pupils and orchestra in the auditorium of the new High School on Monday evening.

A. T.



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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Calls Upon World of Art to End the War

To the Editor of MUSICAL AMERICA:

"MY NATURE IS TO SHARE IN LOVE, BUT NOT IN HATE."—"Antigone" (Sophocles).

With this motto in my heart and mind, I appeal to you, as the representative of our best known and most influential musical journal, to take the initiative, as a high mission, in the name of our sacred art, to call to life an association or fraternity of artists which shall be international in its membership and scope of work, for the lofty purpose and aim of attaining peace.

Such an association will be able to erect an insurmountable obstacle against all political and religious wars, not only in the present but for all time to come.

Already there seems to be a disposition to carry this unfortunate world war into the ranks of artists, and it is high time now for us here in America to take a stand and act, not talk. MUSICAL AMERICA can marshal the hosts of the holy armies, under the flag of international art, to battle for peace and to break down the power of the earthly armies which seek to destroy and destroy and kill and kill and kill.

Many of our brothers and sisters in art are close to the ears of the rulers of the countries involved in this war and others that are not yet, but no one knows when he may be drawn into the maelstrom. Who can say what a powerful influence musicians might bring to bear, if they could be gathered into a united force for love and peace?

No artist worthy of the name can refuse to join such an association or brotherhood as I have in mind, and I call loudly, as the herald of peace, so that all may hear:

"Let our Holy Grail spread out its heavenly benediction upon the warring armies in the fields. Let us be united in a corporeal, active working force, as well as a spiritual influence, so that we can take concerted and unanimous action, in order to unite in one great brotherhood of love, all the nations now at war. Let us heal the wounds that have been inflicted by hate. Can any vocation rise superior to this?"

I call upon you again, as the most powerful single influence in America, to take charge of this movement, and to name a staff of assistants to further the progress of this great opportunity.

Statesmanship, religion and science have all failed to discover a means to end this unparalleled disaster to mankind. Now, it seems to me, art should step into the breach. Through art we cannot hate; we can only love; and love after all, is the only remedy for this war madness which seems to have civilization by the throat and to be slowly but surely choking out its life.

Many of my friends in this country are inspired by the same sentiments as those which I have expressed in this letter and which have prompted me to take the liberty of writing you. For myself, I may say that I am an American citizen, of German birth. I have followed my profession in the cities of Germany, Austria-Hungary, Sweden, Italy, France, Spain, Russia, etc., as well as here in America and I have many dear friends and fellow artists in all these countries, many of whom have sung with me and many of whom, too, have appeared under my direction in later years.

All artists, and all those who are lovers of art, in any of its various manifestations, should unite to show the world what a powerful influence love, which is art, can wield. Sincerely,

LUDWIG SCHMITT-FABRI.

Philadelphia, Pa., May 16, 1916.

Seek Songs for the Masses

To the Editor of MUSICAL AMERICA:

Have just read the editorial in MUSICAL AMERICA, "What Kind of Song Do We Need?" and was greatly surprised to notice that the able writer expressed sentiments with regard to the kind of songs our nation needs which

are absolutely in accordance with the opinions of our members.

What we mean by patriotic songs includes every possible emotional feeling expressed in song which has its origin in love of country, and its institutions, and the flag songs will be very few in number. We also expect to direct the attention of the music publishers to this kind of songs through our propaganda.

Also the most important part of it is, as your editorial states, that the songs should be such that the masses will want to sing; simple, yet not trivial songs, and within the compass of the average untrained voice.

Of one thousand songs of this class produced within a year, I expect to find only twenty which are real inspirations and will become national songs, for the most difficult task is to do great things with small means.

Very sincerely yours,

E. R. LEDERMAN.

Vice-President of Association of Presidents and Past Presidents of State and National Music Teachers' Associations.

Centralia, Ill., May 14, 1916.

Endorses the Propaganda

To the Editor of MUSICAL AMERICA:

I wish to congratulate you on the noble work you are doing and Mr. Freund is doing personally for the advancement of what I consider the greatest moral art known to mankind, music. I think I may justly call good music a perfect mental filter that gathers and destroys evil thoughts from the current of our mind and leaves the whole mental mechanism purer, broader, more spiritual, less sordid and better from any standpoint.

Each well-wisher of this great country, who is able, should be a regular subscriber to MUSICAL AMERICA, and while there are innumerable thousands, unknown to you, who are in hearty sympathy with your propaganda and praying for its success (and it will succeed), Mr. Freund's honest work goes steadily and consistently on like a mighty river daily adding new converts to the idea of a better country, and I, while no prophet nor the son of a prophet, am willing to go on record as saying that the time is not far distant when the whole American people will take off their hat to and call the name of John C. Freund 'blessed.'

I feel that one doing the great work you are should know that it is appreciated.

Enclosed find my check to renew my subscription for MUSICAL AMERICA for one year for my daughter, Madeline.

With sincere wishes for your good health and happiness, I beg to remain, with great respect,

Very truly yours,

W. B. FLANNIGAN.

Osceola, Ark., May 18, 1916.

Greeting From Bavagnoli

To the Editor of MUSICAL AMERICA:

On my way to Buenos Aires, I send a salutation of regards and good will to you especially and all my friends in America.

GAETANO BAVAGNOLI.

Barbados, W. I., May 16, 1916.

Sweet Catharine Protests

To the Editor of MUSICAL AMERICA:

In Mephisto's most recent inklings from the inferno he made a few diabolically innocent statements which threaten to make of his lurid home a storm center, to add fuel to the fire. Hence, in the name of all who have protested to me, I protest!

It is all in that first paragraph concerning Barrère and his speech at a recent Trio de Lutèce concert. To begin with, Mephisto says that Barrère formed the Trio de Lutèce. He did not. It was a spontaneous combustion of three famous Frenchmen, Barrère, Salzedo and Kéfer. Boyhood friends they were, and brother artists they are in the truest and most complete sense of the word. Barrère did found the Barrère Ensemble and the Little Symphony, and while it is true that the Trio de Lutèce followed hard on the heels of the bookings of the former organization, it would not be just to the other artists concerned to give the credit of its founding to Barrère. Indeed, if my memory serves me correctly, it was Salzedo, the harpist, who first suggested the matter.

And again there is inflammatory material in Mephisto's statement that Barrère "came into particular prominence" through his connection with the programs of Yvette Guilbert during the past season. Curious Mephisto should have that impression, for surely Barrère's "particular prominence" is a matter quite of his own making, and secured and definitely established through the music he has for the past years given at his own concerts. He considers it not only a great pleasure, but an honor to have assisted on the programs given by Mme. Yvette Guilbert, but he does not consider that any "particular prominence" attaches to him in consequence.

Then, too, is it quite fair to Mme. Guilbert? Does not her all-absorbing art draw whatever prominence a program may afford unto itself?

Every man for himself, the Lord for us all, and the devil take the hindmost. To guard against this latter contingency is the business of

Their manager,

CATHARINE A. BAMMAN.

New York, May 27, 1916.

Reminiscences of Jules Levy and E. A. Lefebvre

To the Editor of MUSICAL AMERICA:

I read with deep interest Mephisto's account of the doings of the late P. S. Gilmore, especially in regard to his exploitation of the late Jules Levy, cornetist, and E. A. Lefebvre, saxophonist.

While these two artists were residents of Elkhart, during their connection with the Conn Band Instrument factory, I had the great pleasure of being the accompanist of them both.

I accompanied Mr. and Mrs. Levy (Stella Costa) on several concert tours, and played for a long time with Mr. Lefebvre in the Conn Quartet—piano, saxophone, clarinet and flute.

Being entertained many times at Mr. Levy's house, I had a particularly good chance to observe just the peculiarities to which Mephisto alluded. One of his obsessions was his intense jealousy of Liberati, the cornetist. He had a large autographed picture of Liberati in his music room, and he would stand before it and make slighting remarks.

I have also accompanied Liberati, and I do not believe that he shared Mr. Levy's jealous feelings.

There is a son, Gabriel Levy, a young man of about thirty probably now, who at that time gave promise of being a great cornetist. Do you know anything of him?

I am particularly interested, as Mephisto may remember how earnestly Levy struggled with his son from his earliest years to teach him to play the cornet, of which he was an acknowledged master.

Lefebvre, the saxophonist, was one of the most courteous gentlemen and finest musicians that I ever knew. He was a constant source of inspiration. Many hours have I spent with him and his wife in their home, playing with him. Lefebvre, in spite of his deafness, was a wonderful performer.

The men who are now acting in the same capacity with the Conn Company are Herbert L. Clarke (cornetist with Sousa) and H. Benne Henton, saxophonist.

Mephisto's article is the first that I read in MUSICAL AMERICA; every Saturday morning, for we people in the smaller places need all the inspiration we can get, and MUSICAL AMERICA, and Mephisto's article in particular, surely supply the need.

Yours for music,

(Mrs.) KATE BOYD SCHWIN,

Teacher of Singing and Accompanist.

Elkhart, Ind., May 20, 1916.

Appreciation from a Civil War Veteran

To the Editor of MUSICAL AMERICA:

The old Civil War veteran sends his check for MUSICAL AMERICA.

After serving about fifty years as church organist and forty years as bandmaster, the old vet has gone on the retired list and has been living in the wild for the past year.

I was so glad to read Mephisto's recollections of Gilmore and his band, and the beautiful tribute paid to the memory of Theodore Thomas by Emil Mollenhauer.

The old-time musicians would all remove their hats if Thomas and Gilmore came back to earth! Long may our starry banner wave over the editor of

MUSICAL AMERICA and our other heroic citizen, Theodore Roosevelt, whether he is elected our next President or not.

Most sincerely yours,

J. I. ALEXANDER.

Harveys Lake, Pa., May 16, 1916.

Maud Powell's Sorority Affiliations

To the Editor of MUSICAL AMERICA:

Will MUSICAL AMERICA be kind enough to correct a mis-statement that occurred in last week's issue to the effect that the undersigned is a member of the Mu Phi Sorority? My membership (honorary) of Alpha Chi Omega (also mentioned in MUSICAL AMERICA) dates back to the late "eighties," when the girls of Alpha chapter initiated me at De Pauw University, Greencastle, Ind.

Very truly,

MAUD POWELL.

New York, May 29, 1916.

"Musical America" Cheers a Captain of Cavalry Now in Mexico

To the Editor of MUSICAL AMERICA:

Please change my address as enclosed, as we are now in Mexico.

Your MUSICAL AMERICA brings the echo of music to the remote places I have been in since leaving the border. As one who takes a keen delight in music, the appearance of the paper is now more welcome than ever, for we hear no instrument, only occasionally a song, and rarely song birds. The regimental bands were all left in the United States.

With thousands of others, I congratulate Mr. Freund on his success. It is the reward of well directed effort and made in the interest of the American musical world.

Very sincerely,

GEORGE J. OGDEN,

Captain Fifth Cavalry.

Mexico, May 19, 1916.

The Detroit Symphony Orchestra

To the Editor of MUSICAL AMERICA:

We were very much pleased to have the picture of the orchestra, together with the article on the same, appear in the columns of your paper.

Wish to thank you in behalf of our society. Your courtesy was much appreciated.

Very truly yours,

CHARLES F. BROWN, Manager,

Detroit Symphony Orchestra.

Detroit, Mich., May 25, 1916.

To the Editor of MUSICAL AMERICA:

Let me thank you for your interest in the Detroit Symphony Orchestra and for giving us so much publicity in one of your recent issues. Want you to know that I personally appreciate very much this contribution to the development of our organization.

I remember with much pleasure meeting Mr. Freund at the time I arrived in Detroit, two years and a half ago, and the interesting talk we had on American music and orchestras on my arrival from Europe previous to that.

Thank you again for your interest and your support of the orchestra.

Very sincerely,

WESTON GALES.

Detroit, May 25, 1916.

Music-Lovers' Association Placing Mobile "on the Musical Map"

To the Editor of MUSICAL AMERICA:

I would appreciate it greatly if you would make full mention in the next issue of your paper of the foundation of our Music Lovers' Association in this city in November last and of its activities during its first season, which has just been brought to a highly successful close (from the artistic as well as financial point of view), with the appearance of the New York Philharmonic Orchestra, under Mr. Stransky, in two concerts at the Lyric Theater on the 9th.

Packed houses greeted Mr. Stransky and his orchestra at both concerts and each number of the two programs was applauded enthusiastically. Beethoven's Fifth Symphony was the feature of the afternoon program, while Tchaikovsky's "Pathétique" was the principal number of the evening concert. Both symphonies left a deep impression upon the audiences. It does not seem possible that any conductor could give a more beautiful reading of the "Pathétique" than Mr. Stransky does, or that the New York Philharmonic Orchestra can be surpassed in the beauty of its tone or in perfection of execution by any other orchestral organization.

The soloists at the concerts were Eleanore Cochran, Theo Karle and Royal Dadmun. Miss Cochran sang in both

[Continued on page 26]

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 25]

concerts, as Ruth Townsend, who had been expected to sing in the afternoon, met with an accident in Houston, Tex., which compelled her to stay there. Miss Cochran pleased her audiences greatly through a voice pure and dramatic in quality and excellently trained. Mr. Karle and Mr. Dadmun also found great favor with the audiences.

Our association started its season on Feb. 1, presenting Kathleen Parlow, violinist, who was followed on March 23 by Emilio de Gogorza, baritone, and on April 12 by the Zoellner String Quartet. All three attractions pleased greatly and through their excellence tended to increase the membership of our association and the attendance at the concerts steadily, until, as already stated, the attendance at the two concerts of the New York Philharmonic Orchestra was so great that the association concludes its first season with a handsome surplus in its treasury after payment of all expenses.

The directors are now busy making contracts for the coming season, which will last from about Oct. 15 to April 15, during which period we expect to present four or five of the finest artists who can be secured.

Mobile may have been somewhat backward in things musical for a good many years, but we feel that the future of our association is now absolutely assured and that from now on you will find Mobile to be very much "on the map."

Thanking you in advance for giving to our association the proper publicity, I am,

Very truly yours,
H. CURJEL, Secretary.

Mobile, Ala., May 13, 1916.

Nicholas Devore with University Society
To the Editor of MUSICAL AMERICA:

In connection with your recent news mention of the withdrawal of Nicholas Devore from the house of G. Schirmer, Inc., we are glad to announce that Mr. Devore has merely resumed his former work as musical editor and adviser of The University Society, at the same time continuing his activity as a musical educator and composer.

The sudden death of the former president of The University Society, Mr. George J. Bryan, more than a year ago, necessarily retarded our plans for a brief space and made it possible for us to give Mr. Devore a leave of absence in favor of the Schirmer house, but in again taking up our plans we felt his co-operation was needed, with the result as announced by you several weeks ago.

Further announcement of projects in hand will be made at a later date. Meanwhile, Mr. Devore is preparing to leave for a tour of inspection of our offices in Cuba and South America, where a rapid expansion has been in evidence during recent months.

Yours very truly,
THE UNIVERSITY SOCIETY, INC.,
David S. Beasley, Jr., President.

New York, May 11, 1916.

Propaganda for American Music in South America

To the Editor of MUSICAL AMERICA:

It is to solicit your interest in an American Composers' Concert in Buenos Aires that I am writing to you. From MUSICAL AMERICA it is always apparent that you are actively promoting the work of my compatriots.

We have a large colony of English-speaking people here, and more Americans are coming frequently to swell our part. Among them, and also the other foreign residents (and Buenos Aires is more cosmopolitan than many think) they are mostly of the opinion that American composition is not to be considered seriously.

For that reason, my endeavor to present a program as I wish will not be without difficulties.

In the five years I have been here, coming from New York, where I was pupil of Mme. Laura E. Morrill, and also having studied in Berlin and London, I have become the only, and if I'm not mistaken, the first "Yankee" or English-speaking local singer with a repertoire in eight languages. I mean the only one paid by the Argentine public.

Among my pupils are such beautiful voices! With the help of these and instrumental talent, I hope to give a program that will make the ears hum with

pleasure, and the proceeds will all be for the benefit of some need among the poor of our colony.

Many of my friends among American composers will be represented, and one of my ideas is to place their photographs on exhibition at the same time with the program.

This coming season I shall sing with the Argentine Chamber Music Quartet, which is all subscribed for the entire season. Our Granados program will no doubt go on, even though our ill-fated illustrious friend was not destined to be with us as planned. We are working up a Saint-Saëns evening with the composer himself present.

Our program at the "Colon" is extra fine this season. You may know that the "Colon" is one of the most handsome theaters of the world.

With my sincerest thanks for any interest you may manifest in this pet project of mine, believe me,

Always sincerely yours,
JESSIE SEYMOUR PAMPLIN.

3127 Suramento,
Buenos Aires,
March 29, 1916.

Milhaud Quartet Introduced by the Zoellners

To the Editor of MUSICAL AMERICA:

I read a letter in your issue of May 20 from Harry Culbertson, in which he stated that "the Zoellner Quartet performed last season a quartet by Arnold Stevenson in its entirety." This was a correction made by Mr. Culbertson in perfectly good faith on having seen an article claiming that the Flonzaley Quartet was the first to produce the work.

The fact of the matter is as follows: The Quartet referred to is not by Miss Stevenson. It is the Quartet by Darius Milhaud, two movements of which were first played by the Flonzaleys during the season of 1914-1915, but which was played in its entirety by the Zoellner Quartet in several leading cities on its tour that season. The first complete New York performance of the Milhaud Quartet was given by the Zoellner Quartet on Dec. 13, 1914.

Thanking you for giving this correction space in MUSICAL AMERICA,

Very truly yours,
JOSEPH ZOELLNER, JR.
New York, May 22, 1916.

Appreciation from Marie Sundelius

To the Editor of MUSICAL AMERICA:

I wish to tell you how much I appreciate your courtesy in reproducing my picture on the front page of last week's issue of your paper and also thank you for the kindly story which accompanied this picture.

I value this so much the more because of the fact that you did me this favor without solicitation and without any obligation on my part.

With kindest regards and best wishes,

Sincerely,
MARIE SUNDELIUS.
Boston, Mass., May 17, 1916.

A Joy in Honolulu

To the Editor of MUSICAL AMERICA:

Inclosed find two dollars for a subscription for a friend, here in Honolulu.

MUSICAL AMERICA is a constant joy to all in the Islands who take your splendid unbiased paper. We are always glad, too, when we see our musical doings here in Honolulu chronicled in your splendid weekly, because we do have many good things (musically) come to us.

An appreciative reader.

LILA LEFFERTS COOKE.
Honolulu, Hawaii, April 17, 1916.

An Admirer of Mme. Farrar

To the Editor of MUSICAL AMERICA:

I was doing what is always a great pleasure to me; that is, re-reading some back numbers of MUSICAL AMERICA. Certain criticisms in the "Open Forum" attracted my attention. Why will the public trouble itself about the private lives of our artists? It seems to me that a great deal of unnecessary criticism is centered upon Geraldine Farrar, now Mrs. Tellegen. Although only a school-girl, I have followed with interest her fine career from the time her voice, that reminds one of the tinkling of a silver bell, first greeted my childish ear to the last day of this opera season, when she was glorious as *Carmen*.

Some one remarked in the "Open

Forum" that Mrs. Tellegen was self-satisfied. I think not, for she is constantly striving to improve her already marvelous art, a thing that a self-satisfied artist rarely bothers about. The same gentleman referred to Mrs. Tellegen's acting as "all over the place." He is probably thinking only of her *Carmen*. Will he please remember her enchanting *Butterfly*? I have seen people who have heard "Butterfly" a half

American Singer Makes Unique Propaganda for Russian Songs

CONSTANCE PURDY, the New York contralto, is a unique figure in the concert world in that she is one of the few artists appearing before our public who have acquired the gift of interpreting Russian songs in exact accordance with tradition. Miss Purdy spent five years in Russia, and there learned at first hand to understand the true spirit of Russian music.

Miss Purdy has made a close study of Russian life, literature, art and music, and all these broadening influences are brought to bear upon her artistic interpretations. She was one of the pioneers in introducing the Russian song as an art song in America, and since her New York recital, a few years ago, she has added to her popularity and standing as an artist.

Miss Purdy is the president and founder of the Russian Musical Society, which is doing extensive work in furthering the cause of the Russian composer in this country.

Since her New York recital, a few years ago, Miss Purdy has appeared in the prominent cities of this country, and she has attracted attention through her recitals at the MacDowell Club in New

York City. Miss Purdy has also made a specialty of children's songs and ballads, as exemplified by her singing of such numbers as "In Nursery" and "The Peep Show," by Moussorgsky.

Miss Purdy's musical training is, however, not confined to the music of Russia, for she was for years a pupil of Jean de Reszke, and with him studied operatic rôles in several languages. During her residence in Paris, she was soloist at the American Church.

Miss Purdy has also come into prominence through the translation of Russian verse into the English. She has made a number of translations from the writings of the late Prince Ivanoff, and has translated the greater part of the Russian songs which appear in the edition of "Geraldine Farrar's Favorite Songs," which was published recently by the Oliver Ditson Company. She will be busy during the Summer months with more translating for this house.

An extensive tour of this country is being arranged by Mabel Hammond, Miss Purdy's personal representative, who also is a pianist of fine talents, and who acts as Miss Purdy's accompanist on all her tours. Miss Purdy and Miss Hammond are now located at Ellsworth, Maine, and will return to the city the early part of October.

audience. Edgar C. Sherwood, the conductor, had arranged a program of much excellence, which was given with the fine finish for which the Lorelei Chorus is noted. The volume of tone was satisfactory, always of good quality and instinct with musical feeling. The most important number on the program was an arrangement of Schubert's "German Dances." The incidental trios were sung by Mrs. G. R. Lovejoy, Mrs. Marie Scammell Smith and Mrs. Dayton Stewart. Mrs. Robert Glen played the accompaniments efficiently and Mrs. Lillian Ross was a capable organist. Mrs. H. W. Griffith was the soloist of the evening, her beautiful, clear soprano being heard in a fine interpretation of "With Verdure Clad." Charlotte Moore played accompaniments for the soloists.

Give Concert in Troy, N. Y., to Help Scotch Soldiers

TROY, N. Y., May 28.—A concert of Scotch songs was given Wednesday evening at Y. M. C. A. hall, under the direction of the Troy Burns Club in aid of the fund for the relief of Scottish soldiers. Those who appeared on the program were Catherine R. Dick, soprano; Mackenzie Matlocks, tenor; John Dick, baritone, and an instrumental trio comprising Paul A. Reynolds, violinist; Claude B. Haire, violoncellist, and Archie K. Rider, pianist. The choir of Grace Methodist Church, Albany, with Walter R. Johnson, conductor, assisted. Millie Lithgow appeared in Scottish dances. Lois B. Knox was accompanist.

CANANDAIGUA MAY FESTIVAL

Gounod's "Faust" Presented with Noted Soloists

CANANDAIGUA, N. Y., May 27.—The tenth festival of the Canandaigua Singers was given on May 23, when an afternoon and evening program presented a number of noted soloists, including Mme. Mary Hissem De Moss, soprano; Marie Morrissey, contralto; John Young, tenor; Francis Stetson Humphrey, baritone, and Frederic Martin, bass. Judge Robert F. Thompson conducted, with William J. MacFarlane as assistant conductor; Mrs. Seymour E. Durand, organist, and Mrs. Bertha Wheaton MacFarlane and Mrs. Gertrude Hall Masters as piano accompanists.

A miscellaneous program was given at the afternoon concert, the soloists being heard in song groups. The most important choral offering was the "Sun Worshippers" of A. Goring Thomas, in which the chorus acquitted itself admirably, and the incidental solos were capably sung by Mme. Hissem De Moss and John Young. A splendid presentation of "Faust" in concert form was given as the evening program, Mme. Hissem De Moss being heard as *Marguerite*, with John Young as *Faust*, Frederic Martin as *Mephistopheles* and Wagner, Marie Morrissey as *Siebel* and Martha and Francis Stetson Humphrey as *Valentine*.

Rockford Mendelssohns End Season with "La Bohème" Concert

ROCKFORD, ILL., May 13.—The Rockford Mendelssohn Club closed its year's program with a concert presentation on Thursday afternoon, May 11, of Puccini's opera, "La Bohème," by the artist-pupils of Signor Beduschi. Irene Newmark as *Mimi* displayed a brilliant and powerful voice. Margaret Hundson was charming as *Musetta*, William Bulthuis was a most impressive *Marcello* and William Rogers as *Rudolfo* received an ovation for his fine singing. Amanda McDonald was at the piano.

Spokane Lorelei Club Heard in Program of Artistic Worth

SPOKANE, WASH., May 26.—The Lorelei Club concert on May 22 at the Central Christian Church attracted a large

Two Operettas Given in Miami, Fla.

MIAMI, FLA., May 22.—Among the musical events of the week were a production of "Chimes of Normandy" under Prof. A. A. Koerner's directorship, with Mrs. John Grambling the star of the occasion. The High School Glee Club, under Estelle Segner's direction, gave a clever little operetta, "The Nautical Knot." Mrs. Clifford Reeder gave a home musical in honor of Mrs. Paul Sjoström of Hallandale, whose beautiful soprano voice was heard for the first time in Miami on this occasion. The program included offerings by Mrs. John Graham, Phelps Hopkins, Charles Sherman, S. Leroy Smith, Mrs. Phelps Hopkins and Mrs. Leroy Smith. A. M. F.

HOUSTON OPERATIC SOCIETY SCORES TRIUMPH



Members of the Houston Operatic Society, Which Gave a Brilliant Presentation of "Cavalleria" Under Ellison Van Hoose's Leadership

HOUSTON, TEX., May 15.—With excellent results the Houston Operatic Society gave under the direction of Ellison Van Hoose Mascagni's "Cavalleria Rusticana" at the City Auditorium on May 4. The performance was under the auspices of and for the benefit of the Faith Home.

Mr. Van Hoose prepared the opera in splendid style and drilled the chorus, which was made up of able local singers. The principals were Grace Quay as San-

tuzza, Ruby Ellison as Lola, A. J. Dow as Turridu, Joseph F. Meyer, Jr., as Alfio and Virgie Hardee as Lucia, all of them products of Mr. Van Hoose's training. This was the operatic society's first performance and it was one that did all concerned great credit. The principals sang their parts ably, the chorus performed with good effect, and the orchestra, made up of players from the Houston Symphony Orchestra, was efficient. Mr. Van Hoose deserves praise for the manner in which he stuck to his guns this spring. Despite his bereavement sustained in the death of his wife in

April, he kept to his task, rehearsed his singers and showed what might be done with serious labor. His labors made last evening's performance a notable success.

The continuance of the Houston Operatic Society seems assured and plans are now being made for a Spring Festival for 1917. The work Mr. Van Hoose has accomplished has won him the confidence and support of music-lovers and laymen alike. His assistants in the work have been Louise Daniel and Sam T. Swinford.

On April 28 Mr. Van Hoose presented

a number of his students in a very delightful recital at the Rice Hotel, and on May 3 he appeared himself, singing songs by Gilberté, Campbell-Tipton, Palloni and Hawley, with a number of his pupils, at Munn's Auditorium. At the First Presbyterian Church, where he has charge of the music, he presented Julian Edwards's cantata, "The Lord of Light and Love," on Easter Sunday in an elaborate manner with orchestra. So great was the success of the performance that he repeated it on Sunday, May 14, to an audience that taxed the seating capacity of the church.

HOLD WASHINGTON STATE COLLEGE FESTIVAL

Tenth Annual Event Has Faculty Concert and Presentation of "Il Trovatore"

SPOKANE, WASH., May 26.—The tenth annual musical festival at the Washington State College, Pullman, attracted considerable attention. Mme. Hesse-Sprotte, contralto of Seattle, gave a song recital on Thursday afternoon, May 18, which demonstrated the artistic powers of this artist to perfection. The aria from Meyerbeer's "Prophète" was dramatically intense. She was no less successful in her group of English songs and was the recipient of the warmest applause.

Alice R. Walden of the faculty was an efficient accompanist. The College String Quartet, under Prof. G. Herbst, gave a meritorious reading of Beethoven's Quartet in C Minor and showed careful appreciation of the Quartet in B Flat Major.

In the evening a miscellaneous concert was given by the faculty members, which attracted a good-sized audience. Dr. E. A. Evans won much applause for his fine performance of Nevin's "In Solitude" and a Toccata in D Minor. The Variations of Dudley Buck on the air of "Annie Laurie" gave opportunity for much technical dexterity.

The Ladies' Chorus, conducted by Mrs. Wright-Herbst, acquitted itself creditably in the Max Bruch cantata, "Fair Ellen." The college orchestra contributed a Beethoven work, and the concert closed with Schubert's "Omnipotence," in which the Women's Choral Club, the Orpheus Club and the orchestra took part, with telling effect. Mrs. Wright-Herbst sang the solos in a clear high soprano.

On Friday evening the college chorus and orchestra gave Verdi's "Il Trovatore" before an interested audience. Mme. Hesse-Sprotte of Seattle appeared as Azucena. Mme. Wright-Herbst took the part of Leonora; her voice, a flexible soprano of much sweetness, negotiated her difficult aria with ease. Dwight

Stephenson essayed *Manrico* with commendable results. The other parts were in the hands of Morton Lippitt as *Count di Luna*, Rena Carroll as *Inez* and Lynn Tuttle as *Ferrand*. M. S.

Hans Merx Performs Biblical Songs of Dvorak

An absorbing program was heard at the German Lutheran Emanuel Church, Manhattan, May 6, when Hans Merx presented an unfamiliar group of Biblical songs by Dvorak. It was a very interesting performance and the *lieder* singer interpreted them with dramatic warmth, to the organ accompaniment of Edward Rechlin. The latter played the Bach Fugue in G Minor in brilliant manner and, with Christiaan Kriens, the well-known violinist, played several Beethoven compositions for violin and organ. G. C. T.

Klibansky Pupil in Chickering Hall Recital

Helen Weiller, the young Brooklyn contralto, gave a song recital on May 23 at Chickering Hall, Manhattan, assisted by the pianist, Claire Elizabeth

Rivers. Miss Weiller did vast credit to her teacher, Sergei Klibansky, through her interpretations of "J'ai perdu mon Euridice," by Gluck; "Ruhe, meine Seele" and "Ständchen," by Strauss; "An einen Boten," by La Forge; Rogers's "The Star," Harling's "Dear Winds that Kiss the Roses," Mana Zucca's "Mother Dear," "Deep in My Heart a Lute Lay Hid," by Aylward, and "Life and Death," by Coleridge-Taylor. Compositions by Liszt and Chopin were given by Miss Rivers and a choralcelo solo by Homer E. Williams. G. C. T.

The members of the Music Club of Oxford, Ohio, were invited to the Western College on Thursday afternoon, May 25, to a piano recital by Flora Mercer, pupil of Alice Porter. Miss Mercer's technique is clean and finished and reflects credit on her teacher. The following members of the Music Club were present: Mrs. E. E. Powell, Mrs. S. J. Brandenburg, Dean Hamilton, Mrs. Clem Towner, Miss Zerfass, Mrs. B. M. Davis, Mrs. A. E. Young, and Miss Wisner.

There were also present Mrs. Bonham, Mrs. Minnich, Mrs. Harold Keene, Mrs. Boyd, Mrs. McCracken and several of the Western College faculty.



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New York, June 3, 1916

OPERATIC PROSPECTS

As there is many a slip 'twixt May and November, comment on Mr. Gatti-Casazza's statement of plans for the coming Metropolitan season should be more or less reserved. Such preliminary announcements are apt to assume an almost comical aspect in the light of what six or eight months bring forth. Probably a great deal more will be promised by next fall. And experience shows that things never come to pass quite as scheduled. Taking the present prospects for what they are apt to be worth, however, the outlook is fair. Apparently some effort is to be made to live down as far as possible the mistakes of the sorry season lately ended. No

Russian ballet will interrupt the course of operatic pleasures, and these will last three weeks longer than they did this year. And Boston, too, can breathe easily. It will not be asked to submit to the agonizing experience of listening to Mr. Caruso or Mr. Amato.

Present indications point to novelties of a far higher caliber than were offered last winter. Persons who had long given up hope of a resurgence of home-grown products at the Metropolitan after the defections of "Mona," "Cyrano," "Madeleine" and the "Pipe of Desire" will be pleased to observe that native composers are still to have further chances to prove themselves, as the projected production of Reginald de Koven's "Canterbury Pilgrims" presumably intimates. Every one interested in modern Italian composition of a rising school that is more idealistic than Puccini and the middle-aged veritists should hail the advent of Zandonai's "Francesca da Rimini"—a work of the stamp of "L'Amore dei Tre Re," which, by virtue of Lucrezia Bori's happy recovery, we shall also be able to enjoy again. Artistic idealism seems the incentive for the revival of Gluck's "Iphigenia in Tauris," especially in view of the failure of that composer's beautiful "Armide" to awaken local interest. But the Metropolitan will have to invent some excellent excuses for the ridiculous intention of presenting an opera conceived in the French spirit, written in French, and for France, in a German translation. How will it square that transgression with its artistic conscience?

But the French wing is to be buttressed with the deferred "Pearl Fishers," "Thais" (with Geraldine Farrar in the title rôle, presumably), and perhaps "Lakmé," which, by the way, MUSICAL AMERICA suggested last season for Mme. Barrientos. Donizetti's delightful "L'Elisir d'Amore" (which Polacco should do marvelously) and Mozart's "Figaro" are also on the list. Why not "Don Giovanni"? And where is the long awaited "Falstaff"? The new singers will include several Americans whose qualities are already known. And for Wagner lovers there is the promise of a *Hans Sachs* of the first order—at last! Some of last year's newcomers remain, but some of the deadwood has fortunately been eliminated. Altogether, from the present point of vantage, things look well.

BETTER AUDITORIUMS FOR MUSIC

Whatever may be the facts concerning the contention that the average spring festival of music is a musical debauch and as such is merely ephemeral in its influence, some of the May festivals of 1916 have had a constructive permanent effect in one respect—that is, in forcing the respective communities to realize that they are woefully lacking in the matter of an auditorium to house their big musical events. Whereas the public has been content with makeshift concert halls for the regular events of the season, the uniting of the city's forces in the big festivals has made it evident to all that the armory—or whatever hall was utilized for the concerts—was lamentably deficient as an artistic home.

Two Virginia cities have felt this need—Richmond and Norfolk. In Richmond a movement has been started by J. G. Corley, president of the Wednesday Club, who urges that the city be asked to spend \$40,000 on the remodeling of the present auditorium. Norfolk's hereculean task in putting its Second Regiment Armory into shape for the festival made the public realize the need of a suitable auditorium. In Buffalo, N. Y., the movement, of which Spencer Kellogg, Sr., is a prime factor, takes the form of a campaign for a building which will unite a large music hall, studio apartments and a restaurant.

In bringing forth these manifestations of civic betterment the festivals are accomplishing results of real permanency. They are showing our public that music is an art that is not to be lightly regarded—a fine art that requires an artistic setting, just as a beautiful painting requires an ornate frame.

The festivals are making us realize that noble music is no longer to be presented in the shabby opera house that shelters a barnstorming theatrical troupe.

HOW IT WORKS OUT

To the Editor of MUSICAL AMERICA:

Sufficient time has elapsed since Mr. Freund's visit to this city to enable us to realize that he did us a lot of good. People seem to take more interest in the coming season, and think differently of music. Many speak of him and his wonderful work. All hope it may be possible to have him again with us.

Through his reference to our school orchestra Mr. Freund created quite an interest in it, and as a result it will not have a hard time in the future to exist. We owe him much, and it is no wonder that people speak of him as not merely a brilliant man, but as a man who is doing a great public work.

We trust he may live many years to be the help to many that he has been to us. Very sincerely,
(Mrs. F. H.) ANNE B. HILL.
St. Joseph, Mo., May 22, 1916.

PERSONALITIES



Alfred Hertz at the San Diego Exposition

On the recent visit of Mr. and Mrs. Alfred Hertz to the Panama California International Exposition, the famous orchestra director was tendered a special reception which, at Hertz's request, was wholly informal. Leading musicians of Southern California were invited to the woman's board headquarters in the California building to meet the guests, but no musical program was given. Left to right in the accompanying group are Mrs. Hertz and Mr. Hertz, back row, Gertrude Gilbert, chairman of the Exposition's music committee, and Bess Gilbert, San Diego musician.

Calvé—Emma Calvé and her husband, Signor Gasparri, closed a successful five months' tour of the United States on May 14 in Los Angeles.

Amato—Pasquale Amato has leased one of Victor Herbert's houses at Lake Placid for the summer and will go there with Mrs. Amato and their two sons after the Norfolk Festival on June 7.

Matzenauer—At the recent May Festival in Ann Arbor, Mich., Mme. Matzenauer, who sang the rôle of *Delilah* in "Samson and Delilah," was initiated in Sigma Alpha Iota, a national musical sorority, as an honorary member. Mme. Matzenauer and Frieda Hempel, who was initiated last year, were presented with bouquets of American beauty roses.

De Tréville—Yvonne de Tréville has done so much traveling this winter during her long concert tours that, having returned last week to her country home in Elizabeth, N. J., she has decided to spend the greater part of the summer in her garden. In consequence Yvonne de Tréville, the prima donna and manager, will become, for the time being, Yvonne de Tréville, the gardener.

Spiering—In the new biography entitled "Samuel Coleridge Taylor—Musician," by W. C. Berwick-Sayers, which has just been published, appear three letters from the famous British composer to Theodore Spiering, the noted American violinist and conductor. Mr. Spiering received from the late Coleridge-Taylor twenty-four letters, three of which Mrs. Coleridge-Taylor deemed worthy of being included in the biography.

Hempel—Frieda Hempel, the popular coloratura soprano of the Metropolitan Opera Company, having ended her spring concert tour in Boston on May 28, returned to New York this week and will remain until the latter part of June, when she expects to sail for Switzerland, where she owns a chateau. After a few weeks of rest there she will go to Germany to give her services to raise money for women and children who are suffering on account of the war.

Schirmer—That the violin music department of G. Schirmer, the New York music publishing house, is visited by prominent violin *virtuosi* on their American tours was well illustrated when, on a recent Monday afternoon, within two hours, Kathleen Parlow, Albert Spalding, Mischa Elman, Leopold Lichtenberg, Arkady Bourstin, Alberto Bachmann, Roderick White, Sam Franko, Max Jacobs, Nicola Thomas, Marie Caslova and Mario Frosali called at this department.

Powell—Following a private engagement at the home of Mary Callender, New York, on May 28, John Powell, the American pianist, left for his home in Richmond, Va., where he will spend the summer, dividing his time between practice and composition, and devoting his recreation hours to wrestling, which, he claims, he finds the best aid to prime physical condition. Mr. Powell's coming season will be an active one. In addition to his tour of the South and West, he will give a series of recitals in New York, Boston and Chicago.

Heyward—While stopping off at Ann Arbor, Mich., the day before the festival began Lillian Heyward was given permission to use the piano in the Hotel Allenel parlor to do some vocalizing. After going through some songs *mezza voce* the soprano discovered that an audience had gathered. At this moment a bellboy handed her a telegram. Miss Heyward considered herself complimented when, just about to open the envelope, she found it was addressed to Frieda Hempel, who was to be one of the stars in the festival.

POINT and COUNTERPOINT

REASONS "why music critics like ragtime" are given by Sigmund Spaeth of the New York Evening Mail in F. P. A.'s "Conning Tower" in the New York Tribune. They are the following:

"I suppose you get to hate the very sound of music by the time the season is over."

"How do you manage to take in so many concerts without going crazy?"

"Do you really think anyone has the right to criticize something he couldn't do better himself?"

"I wish some time you could hear my sister sing. She has what I consider a wonderful natural voice. I keep telling her she ought to do something with it."

Guess we're guilty on the first count, Sig. 'Fraid we made that first remark to you yourself.

Personally, it's not the foolish questions that drive us to the "movies," but the hearing of good music badly performed. It is that—we should think—which ought to cause the insane asylums to have a special padded cell labeled: "For Music Critics."

Minerva has struck off these "Key-notes" for us:

Applause is often an expression of grateful appreciation that the selection has reached an end.

'Tis better to leave them wishing that you had played more, than to give them more than they want.

Reflection at a piano recital: "It's good the instrument can't hit back!"

The description of a beautiful gown, in the review of a performance, often covers many musical sins.

Super-Napoleonic is this college glee club—nothing can stop 'em:

Prof. Bradley, of Dubuque German College, and his glee club, returned from a short spring tour, including Waterloo, where they met with much success.

A quip from Oliver C. Jones of Boise: "Up in the Arctic regions the nights are six months long," remarked the Extensive Traveler.

"Thasso?" said the Inebriated One. "Gee! Think of a crowd of Eskimos singing 'We won't go home until morning.'"

At a Bohemian dinner a certain composer sat beside a society woman, who asked him if he had ever written anything that would live after he had gone. His reply was:

"Madam, I am trying to write something that will enable me to live while I am here."

Mother—They are going to have an orchestra play the "Meditation from 'Thaïs'" at Harold's wedding. Won't that be beautiful? Father—Huh, it seems to me that then the time for meditation will be past.—"Judge."

Don't read this one unless you understand French—'tis told in the London Telegraph, by the way:

The other day Safonoff, the eminent Russian conductor, was invited to write an autograph in the album of a well-known and distinguished violinist now in charge of a restaurant band. Wrote Safonoff:

"Mon cher M.: Malgré que tu joues au restaurant, tu restes au rang des grandes artistes!"

During a social evening a woman sang for the guests. One of the guests turned to a meek-looking little man sitting at his side and said:

"How awful! Who can she be?" "That," replied the man addressed, "is my wife."

"Oh, I b-b-beg your pardon!" stuttered the other. "She's really a—I know she'd sing beautifully if she made a better selection of her music. Who do you suppose wrote that song?"

"I am the author of that song!" replied the meek-looking little man.

"My poor woman," said the settlement worker, "what can I do to relieve your distress?"

"Can you sing, ma'am?"

"Why—er—a little."

"I wish you'd sing some of the new ragtime songs, ma'am. Me and my husband ain't been to a cabaret in two years."

—Birmingham "Age-Herald."

* * *

The Artistic Temperament



By Courtesy of Judge Copyright by Leslie-Judge Co.

"I was at the department store the other day when all the lights went out," said Lightfingered Jim.

"What luck!" chuckled his pal. "What did you get?"

"Aw! I was in the grand piano department."

"I have just got a new attachment for the family piano," said Mr. Growcher; "and it's a wonderful improvement."

"What is it?" "A lock and key."

A vers libre picture of "The Musicale," as given by Life:

The queer looking crowd.
The people who know nothing about music.
The others who think they do.
The old women who ought to be in bed.
The men with the trick clothes.
The tiresome delay.
The introductory speech which you sleep through.

Raffelousky!
The long-haired, unshaven genius.
The Intermezzo from "Appendicitis."
The wailing sounds.
The woman who sobs.
The man who snores.
The child who cries.
The people who applaud at the wrong time.
The end of the Intermezzo.
The exclamations of mock praise.
The sighs of relief.
The second spasm.
The original selection.
The meaningless din.
The look for the door.
The graceful exit.
The hat and coat.
The deaf and dumb asylum.

Charles Haubiel tells us that a violin teacher, desiring to develop initiative in his eight-year-old pupil, said: "Now you must tell me just how fast or slow you are going to play, so I'll know how to accompany you." The boy responded, "I don't take it either fast or slow. I just take it medium size."



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HUMISTON CONDUCTS A BACH PROGRAM

Delightful Performance Under Private Auspices Coincident with Bethlehem's Festival

While the great Bach Festival was in progress at Bethlehem, Pa., last Saturday afternoon another interesting performance of works by the Leipsic master was taking place nearer New York, at "Greystone," the residence of Mrs. Samuel Untermyer. Under the direction of W. H. Humiston, one of the most notable American authorities on Bach, as he is on Wagner, an audience that included many musical notables heard a delightful performance of the "Peasant Cantata," a bass and a soprano aria from the "Coffee Cantata," tenor airs from several church cantatas, and some instrumental numbers. Edward Siedle of the Metropolitan Opera House erected a special stage for the performance and there was an orchestra of thirteen from the New York Philharmonic.

The program was carried out with spirit and enthusiasm on the part of all concerned. Mr. Humiston conducted with exceptional discretion and skill and evident sympathy with his task. The "Peasant Cantata"—one of Bach's secular works which are never given here by professional organizations—was delightfully sung by Edith Chapman-Gould and Heinrich Meyn. Mr. Meyn was also applauded for his "Coffee Cantata" air and Mrs. Gould for another number from that work. Paul Draper, the tenor, sang "Willst du dein Herz mir schenken?" and several sacred cantata airs.

The instrumental numbers, beautifully and sympathetically played, consisted of Mr. Humiston's fine arrangement of the Gavottes from the Fifth and Sixth French Suites, the "Rondeau" and "Badinerie" from the B Minor Suite, and Gevaert's arrangements of the D Minor Gavotte and Sicilienne.

Among those who heard the concert were Mr. and Mrs. Josef Strinsky, Mr. and Mrs. Louis Koemmenich, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Efram Zimbalist, Harold Bauer, Rubin Goldmark, Katharine Goodson, Carl Friedberg, Charles Keeler, W. J. Lampton, Artur Bodanzky, Mrs. William Jennings Bryan and Elizabeth Duncan.

Organists' Guild Gives Fitchburg Recital

FITCHBURG, MASS., May 26.—The New England Chapter of the American Guild of Organists gave its sixty-seventh public service at Christ Church, Fitchburg, on May 24. The Prelude, Interlude and Postlude were played by W. Lynnwood Farnam, organist of Emmanuel Church, Boston. The service was accompanied by Herbert C. Peabody, organist and choirmaster of Christ Church, Fitchburg.

Garden City Chorus Sings with Forest Hills Branch

The spring concert of the Musical Art Society of Long Island was given at the Garden City Hotel Friday evening, May 26. The artists were Roberta Glanville, soprano, and Arthur Klein, pianist. The chorus of the Musical Art Society of Long Island united with the chorus of Forest Hills Branch (first appearance). Harriet Ware is the musical director. At the piano were Mrs. T. A. Stoddart and Miss Coulson, with Mrs. H. Hall Marshall, organist.

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GRANADOS MUSIC HAS FIRST CHICAGO HEARING

Excerpts from "Goyescas" Presented Under Auspices of the Spanish-American Society—Converse's "Peace Pipe," Sung by High School Choral Union, Also Receives Its Initial Chicago Presentation

Bureau of Musical America,
Railway Exchange Building,
Chicago, May 28, 1916.

THE music of "Goyescas" was heard in Chicago for the first time Friday night, when parts of the ill-fated Spaniard's opera were presented in the City Club under the auspices of the Sociedad Hispano-Americana. Despite the smallness of the hall, the oppressive heat (the thermometer registered eighty-nine degrees) and the fact that the orchestral parts were played on the piano, the work was well received, and the beauty of Granados's music was apparent.

A quartet from the first scene and all of the last scene were given by Mrs. Mabel Van Grove, who sang *Rosario*; Mabel Corlew, as *Pepa*; Stuart Dykema, as *Paquiro*, and Eusebio Concialdi as *Fernando*. Isaac Van Grove accompanied. The melodic character of the opera was well brought out and the voices of both the women principals transmitted the beauty of Granados's score well, but the men's voices were not of as high grade. The Spanish colony was well represented, for the opera was preceded by a Spanish comedy, and the audience was generous with its applause.

A benefit program for the orphans of Granados is planned by the Sociedad Hispano-Americana, a society for the exploitation of Spanish art and culture in

Chicago, and the opera may be repeated at that time.

New Music Building Opens

The new Lyon & Healey Building was opened Monday with a concert, the first of a six-day series. Leon Sametini, violinist; Mme. Else Harthan-Arendt, dramatic soprano, and Gordon Campbell, accompanist, were the performers. Tuesday the soloists were Mabel Sharp Herdieu, soprano, and Edward Freund, violinist; Wednesday, Enrico Tramonti, harpist, and Bessie Andrus, soprano; Thursday, Edward Collins, pianist, and Frank M. Dunford, bass; Friday, the Imperial Quartet and Clara Thurston, harpist; Saturday, Albert Borroff, bass, and Clara Thurston, harpist. The concerts were given in the Lyon & Healey concert hall to crowded audiences. The new building is at Jackson Boulevard and Wabash Avenue, next to the offices of MUSICAL AMERICA.

Eighteen hundred convicts at Joliet Penitentiary were treated to a concert last Sunday evening by artist students of the American Conservatory of Music. The soloists were Sadie Vanderbosch, who has just been engaged by Campanini for the Chicago Grand Opera Company; Minetta Harding, violinist; Angie Baker, reader; Dorothy Leonard and Mabel Stapleton, pianists.

The Mendelssohn Club journeyed to Oak Forest, fifteen miles from Chicago, Thursday, to entertain about a thousand inmates of the State home for the aged and poor. The splendid training of the club never showed to such advantage as it did then, when the hall was packed and there was an incentive to good singing not found in theaters and music halls.

Sara and Nellie Kouns, sopranos, were the soloists this week for the Orchestra Hall cinema concerts. They sang a duet from "La Gioconda," showing naturally good voices, well schooled, and also Berger's arrangement of "Du, Du Liegst Mir Im Herzen," which was written for soprano and tenor and did not make a satisfactory duet for women's voices. "From the Land of the Sky-Blue Water," sung by Sara Kouns, and Arditi's waltz, "Se Saran Rose," sung by Nellie Kouns, confirmed the high impression of the singing of these two sisters which their duet work gave. Arthur Dunham drew from the strings of his orchestra an exceptionally beautiful performance of Rubinstein's "Rêve Angélique." The overture to Offenbach's "Orpheus" drew applause. Marjorie Dodge Warner, soloist this week at the Strand Theater, displays a voice of warmth and depth, and her tone production deserves praise.

"Peace Pipe" Has Première

"The Peace Pipe," by Frederick S. Converse, words by Longfellow, was sung for the first time in Chicago Thursday evening in the auditorium of the Carl Schurz High School by the Choral Union of the School, numbering 100 voices. Maurice Goldberg was baritone soloist. Glenn Dillard Gunn, conductor of the

American Symphony orchestra, endeavored to have "The Peace Pipe" performed during his season at the Cohan Grand Opera House, but the rules of the Choral Union forbid performances outside of the school.

Lucine Finch, story-teller and singer of unpublished religious songs of the old South, is a newcomer at the Little Theater this week.

The Civic Music Club of Armour Square gave a free public concert Friday evening. The children's chorus under Lily Wadhams Moline presented the program, assisted by Sol Nemkowsky, a young violinist.

James Goddard was soloist at the electrical convention reception in the Blackstone Hotel, Thursday, singing Handel's "Hear Me, Ye Winds and Waves," a selection from "Faust," and "Sheela," an Irish melody written by Antoinette Donnelly.

Songs by Lester Featured

Several songs by William Lester appear on the programs of Isabel Richardson, soprano, who has recently been heard at Macomb, Ill.; Union City, Mich., and in Chicago. She recently sang the soprano rôle in an Easter cantata, "The Triumph of the Greater Love," by Lester.

John Ward Allen has taken charge of the violin department of the Lake View Conservatory. He is a pupil of Alexander Fiedermann of Russia.

Theodora Sturkow-Ryder, pianist, has been unanimously elected to honorary membership in the Tuesday Musical Club of Pittsburgh.

Jeannette Durno and her assistants have decided, in response to requests of pupils, to keep the Durno studios open during the summer.

Carolyn Willard, pianist, announces that her summer term will open June 20 at Union City, Mich., and close Aug. 13.

The Maurice Rosenfeld Piano School gave its first pupils' recital Friday evening in the rooms of the Chicago Madrigal Club. Monroe Livingston, Annis Goodman, Sylvia Nemeroff, Isabel Friedberg, Pansy Jacobs, Mary Dulsky, Estye Ruekberg and Ethel Perlman took part. Although it is only a short time since the school was started as a separate institution from the Chicago Musical College, from which Mr. Rosenfeld resigned, the progress it has made is noteworthy.

Yesterday in the Ziegfeld Theater, pupils of the preparatory piano department of the Chicago Musical College, under Julia Lois Caruthers, gave their closing program of the spring term. Maurice Alswang, boy soprano, sang.

Mrs. Hanna Butler, vocal teacher and concert soprano, will conduct a six weeks' summer class at Epworth, N. Y., of pupils from all over the country, and will give two recitals. One former pupil of Mrs. Butler is bringing six teachers from Texas.

Maurice and Gordon Fulcher, Chicago managers, report that the booking of tours for Fannie Bloomfield Zeisler, Maud Powell, George Hamlin, Louis Kreidler,

Luella Chilson-Ohrman, the Tollefsen Trio, Rudolph Reuter, Marcel Journet and the Fuller Sister is rapidly progressing. Many important Eastern engagements have been recently consummated for the artists under their management, including appearances with leading orchestras. The Fulcher brothers have arranged the entire summer course of music for the State University of Tennessee at Knoxville. Louis Kreidler, Permella Gale, the Tollefsen Trio and Mme. Chilson-Ohrman will appear there. FARNSWORTH WRIGHT.

Edna White Trumpet Quartet Fills Three Engagements in One Day

The Edna White Trumpet Quartet, on Sunday, May 28, had a record day, playing no less than three engagements, the first being in the Memorial Service at Lincoln Statue, Prospect Park, Brooklyn, for the U. S. Grant Post of the G. A. R. Thence the quartet went to Dr. Phelps's M. E. Church, Brooklyn, and after that to Carnegie Hall for a meeting of the Woman's Suffrage Party of the City of New York, where they played under the leadership of Tali Esen Morgan, with singers from the Rubinstein Choral. The quartet has appeared six times during the last week at the Seventh Regiment Armory, New York, before the Federation of Women's Clubs, besides playing at the New York City College, Decoration Day, and at the Church of the Ascension, New York, on June 1.

Charles Wakefield Cadman's "Morning of the Year" cycle for four voices and pianoforte was given an artistic rendition recently by a Houston (Tex.) quartet consisting of Byrle Colby, soprano; Mrs. J. F. Spencer, contralto; George Doscher, tenor, and Herbert Gates, bass, with Mrs. Whaling as accompanist. The Cadman A major Piano Sonata and the MacDowell Concert Etude are the only American piano works included this year in the National Federation of Music Clubs' young musicians' contest.

Pupils of Hermann Genss were heard in a recent recital at Native Sons' Hall, San Francisco, with an excellent program by Eva Vore, Rosalie Groesch, Dorothy Wicks, E. Yelin, Rosa Piazzoni-Smith, Myrtle Wood, Helen Hall and Hazel Wood. Four songs by Mr. Genss were among the offerings.



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Jersey Journal, May 10:
"She has a voice of rare quality."

Bayonne (N. J.) Evening Review,
May 11:
"When Miss Gottschalk appeared to sing her first number, so great was the ovation accorded to her it almost embarrassed the singer."

Miss Gottschalk was a successful soloist at the Keene Festival, appearing with Amato on May 18.

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FEDERATION'S FIFTH COMPOSERS' CONTEST

Music Clubs Offer Prizes in Various Classes—For American Musicians Only

CHICAGO, May 27.—Prizes for American music, ranging from \$300 down to \$75, are offered by the National Federation of Music Clubs for its fifth biennial prize competition. Of the two first prizes, \$300 each, one is for a string quartet and the other for a concerto for piano and orchestra. The second prizes, of \$200 each, are one for a cantata and the other for a sonata for violin and piano. The cantata is to be for chorus and soloists to a text either sacred or secular, but the terms of the contest do not state whether there must be an orchestral accompaniment. A prize of \$150 is offered for an organ solo, \$100 for a song, \$100 for a chorus of women's voices, and \$100 for a vocal duet. A prize of \$75 is offered for a federation song, new words to an old melody, or \$150 for original words and music.

The competition is limited to composers born within the United States or those of American parents in foreign countries. The compositions must be sent to the committee during September of this year, and the successful compositions will be performed at the biennial session in Birmingham, Ala., in April, 1917. Mrs. A. J. Ochsner, 2106 Sedgwick Street, Chicago, Ill., president of the federation, will furnish information on application.

Announcement is also made of the list of compositions from which choice is to be made by the contestants—piano, violin and vocal—in the second national contest for young professional musicians. The contestants must be entirely American trained, under thirty years of age, must perform without notes before their State jury, and later before their district jury, at least three compositions by specified composers. The list of compositions from which choice may be made can be obtained from Mrs. Louis E. Yager, 300 Forest Avenue, Oak Park, Ill.

FARNSWORTH WRIGHT.

Brooklyn's Apollo Club Increases Its Capital Stock

At a meeting of the stockholders of the Apollo Club Holding Corporation last week at the Apollo Club, Brooklyn, it was unanimously voted that the capital stock of the corporation be increased from \$15,000 to \$50,000. The treasurer, Frank H. Parsons, stated that over-subscription had made the increase advisable. The holding company was organized two years ago to provide a clubhouse for the singers, its officers now being Clinton L. Rossiter, president; James A. Smith, vice-president; Augustus S. Bedell, secretary, and Frank H. Parsons, treasurer. Donald A. Turner presided at the recent meeting, when more than four-fifths of the stockholders were represented. G. C. T.

Pilzer as Philharmonic's Soloist

Maximilian Pilzer, the violinist, has just returned to New York from the spring tour of the New York Philharmonic Orchestra. Mr. Pilzer, who is the concertmaster for the orchestra, appeared as soloist with it several times en route, with much success at each performance. His offering at Peoria, Ill., Birmingham, Ala., and Memphis, Tenn., was the Wieniawski Polonaise, and at Hays, Kan., and Oklahoma City, Okla., the Bruch G Minor Concerto.

"VITA NUOVA" INTRODUCED TO OBERLIN IN ITS FESTIVAL



Oberlin Festival Participants in Front of Finney Memorial Chapel. From Left to Right: Dr. George W. Andrews, Director of Oberlin Musical Union; Mabel Garrison, Frederick Wessels, Manager of Chicago Symphony; Reinald Werrenrath, Frederick Stock, Margaret Keyes, Morgan Kingston

OBERLIN, OHIO, May 19.—The Oberlin Musical Union concluded its fifty-sixth season last week with the most successful May festival in its history. This year was perhaps the Musical Union's most successful season, both from an artistic and from a financial standpoint. On Monday evening the large chapel did not prove sufficiently commodious to hold the throng, and numbers were unable to gain admission. There were capacity houses for the other concerts also. The soloists were splendid artists, including Margaret Keyes, Mabel Garrison, Morgan Kingston and Reinald Werrenrath.

The first concert, on Monday evening, was in two parts, the first part consisting of the rendition of Beethoven's Ninth Symphony, by the Chicago Symphony Orchestra, and the Oberlin Musical Union, with Frederick Stock conducting. The singers coped successfully with the trying music of the Finale, despite the terrific tempo at which Mr. Stock took the last *presto*. Of the first three orchestral movements, the beautiful *Adagio* was the most enjoyed.

Première of "New Life"

Much interest had been created over the second part of the program, the first performance in Oberlin of Wolf-Ferrari's "Vita Nuova" or "New Life." The chorus did splendid work, singing with a great beauty of shading. The great Chorale before the orchestral Intermezzo was thrilling in its magnificent climaxes. In the "New Life" the soprano sings only in the prologue, and one line at the very end, but Mabel Garrison, proved, with that limited opportunity, to be an artist with a voice of great beauty. The success of the evening fell to Reinald Werrenrath, who did wonderful singing in the many taxing baritone solos, possessing not only a rarely beautiful voice, but having back of it a thorough musical

appreciation of the content of the work. Mr. Werrenrath did some of the most artistic singing ever heard in Oberlin.

Too much credit cannot be given to Dr. George Whitfield Andrews, conductor for the Musical Union, who led the orchestra and the chorus through the maze of difficulties with which this score abounds. Not a little of the success of the orchestral accompaniment was due to the organ part, played by Prof. Bruce H. Davis, of the Conservatory faculty. The piano part was played by Professor William K. Breckenridge, also of the Conservatory faculty, who displayed fine musicianship in the accompaniments to the baritone solos.

Symphonic Concert

On Tuesday afternoon, Mr. Stock and his men gave a very enjoyable symphony concert. Wolf-Ferrari's Overture to "The Secret of Susanne" they followed with a splendid performance of the Brahms's Fourth Symphony in E Minor. Bruno Steindel played a Fantasia for violoncello by Servais, and he was obliged to respond to two encores, which he played with harp accompaniment. The symphony concert was brought to a close by a thrilling performance of Tchaikowsky's Overture-Fantasia, "Francesca da Rimini."

The festival was brought to a close on Tuesday evening by a magnificent performance of the Verdi "Manzoni" Requiem. The chorus and all of the soloists sang their parts with fine interpretation. The audience was especially pleased with Mabel Garrison's singing.

Plans are already under way for the Festival next year. In all probability Wolf-Ferrari's "New Life" will be repeated.

The York (Pa.) Y. M. C. A. Male Chorus, Prof. Urban H. Hershey, director, gave a recent concert in the Columbia Opera House, Columbia, Pa.

PEABODY GRADUATES FORM LENGTHY LIST

Baltimore Conservatory Students Display Ability in Series of Exhibition Concerts

BALTIMORE, Md., May 27.—Harold Randolph, director of the Peabody Conservatory of Music, announced the graduates and winners of teachers' certificates for the season, and diplomas and certificates were conferred at the exhibition concert last night by Gen. Lawrason Riggs, chairman of the committee on the Conservatory and member of the Board of Trustees of the Peabody Institute. The list of students upon whom honors were conferred is as follows:

Piano Diplomas: Katie Bacon, Ethelyn Dryden, Blanche Jeannert Hartlage, Louise G. Marsch, F. Viola Tucker; Harmony Diploma: Benjamin Feinstein; Piano Teachers' Certificates: Mary G. Bertollet, Elenor Crawford Biggs, Ruth B. Binnhammer, Mary M. Chrismer, Sarah Alletta Hannon, Elizabeth J. Harris, Lida Hill, Mary Madeline Kaiser, Ada Louise Lavalley, Charles Denoe Leedy, Marion R. May, Fe Mesina, Helen Miller, Glenna E. Pack, Annette Prentiss, Gladys M. Richardson, B. Lee Robinson, Elsie J. Samuel, Mary E. Schneider, Louis H. Schraeder, Nellie S. Sheppard, Samuel S. Sours, Muriel A. Sprague, Helen M. Stackhouse, Leila Sherwood, Mary A. Webb, Helen Weishample, Marion O. Wilkerson; Violin Teachers' Certificates: Israel Dorman, Lois Virginia Gorrill, Joseph J. Imbroglio, Ellouise Kerrick; Vocal Teacher's Certificate: M. Agnes Zimmisch; Day School Music Teacher's Certificate: Jo. V. McKee; Organ Teachers' Certificates: Grace Harriet Spofford, Maud Lewis.

The series of five exhibition concerts given by the advanced students at the Peabody Conservatory of Music this week afforded opportunity for many talented young musicians to display their equipment. The large audiences each evening made known their approval of the fine work in the various departments represented. The interest shown toward the efforts of the composition class and the general stamp of this creative work can be taken as a mark of advancement of which the institution may well be proud. The young composers' works possessed the essential qualifications which come through careful instruction. F. C. B.

Cherniavsky Trio to Make Their New York Début

The New York début of the Cherniavsky Trio has been fixed definitely for Tuesday afternoon, Oct. 17, at Aeolian Hall. The Cherniavsky brothers—Leo, violinist; Jan, pianist; Michel, cellist—are at present touring the Canadian Northwest and will give two concerts in Los Angeles, where they have been engaged by L. E. Behymer, before sailing for Honolulu, to fulfill a contract there, consisting of a number of guaranteed engagements. Following these latter appearances, they will return east and spend the summer on the coast of Maine, in order to prepare for their New York début.

Ruth Deyo and Graveure Join in Artistic Recital at Montclair, N. J.

MONTCLAIR, N. J., May 27.—The Outlook Club gave its annual concert last evening in Hillside Auditorium with a notable joint recital by Ruth Deyo, the pianist, and Louis Graveure, the baritone. These two gifted artists joined forces in a recital of high standard, and the auditorium was almost filled with the club members and their friends, representative of Montclair's cultured and artistic element. W. F. U.

Charles Dalmores

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BALDWIN PIANO

HEARERS HONOR BALDWIN AT HIS 500TH ORGAN RECITAL

Present Bronze Tablet and Set of Resolutions as Tribute to Notable Service

A STRIKING example of the genuineness with which music enters the lives of American music lovers was provided by the exercises marking the 500th organ recital of Professor Samuel A. Baldwin at the College of the City of New York on May 28. The size of the audience, which nearly filled the Great Hall, bore testimony to the potency of the appeal exerted by the organ in Professor Baldwin's hands. Further evidence of music's power was furnished by the purport of the celebration and by the really affectionate attitude exhibited by the audience toward the organist and toward his service to this public.

After Mr. Baldwin, who is Professor of Music at the City College, had concluded his program, the platform was placed in charge of A. S. Andrews, chairman of the Baldwin Appreciation Committee, which had arranged the celebration. Mr. Andrews introduced Dr. Sidney Mezes, president of the College of the City of New York, who stated that nobody connected with the college was on the committee and that the tribute to Professor Baldwin was simply from those who had been the organist's hearers, and, being unofficial, was all the more genuine. Dr. Mezes ascribed to his predecessor, Dr. John H. Finley, the credit for bringing Professor Baldwin to the college and for the initiation of this series of recitals.

Credit to Edward M. Shepard

Dr. Finley, who is now President of the State University, upon being introduced by Dr. Mezes, disclaimed the credit given to him by the latter and stated that the praise was due to the late Edward M. Shepard, who had not only been responsible for this Great Hall and the installation of the organ, but the opening of the hall to the service of the general public, and the bringing of Professor Baldwin to the City College.

Dr. Finley quoted a thought of James Lane Allen to the effect that each great period in history could be represented by a musical instrument—ancient Greece by the pipes and later by the lyre; Rome by the trumpet; Ireland by the harp, etc. Said Dr. Finley: "If we are to represent the great cosmopolitan city of New York nothing less will suffice than a big symphony orchestra with its union of all the instruments. If we are to represent it by one instrument we must take the organ."

At the conclusion of his address, Dr. Finley presented to Professor Baldwin an illuminated copy of a resolution signed by the Appreciation Committee and a bronze tablet. Dr. Finley said: "I only wish that the inscription on this tablet and the thoughts in our hearts could be translated into music and interpreted for us by Professor Baldwin—it would be the most beautiful music he has ever played."

Will Play Five Hundred More

Professor Baldwin was evidently moved deeply by this tribute. He stated: "I hope to be able to play five hundred more recitals for you. You see, this is not a memorial tablet—I am not a 'dead one' yet."

The resolutions were signed by the following:

A. S. Andrews, chairman; Joseph E. Silliman, vice-chairman; A. Schwartz, treasurer; Miss I. A. Consuegra, secretary; Laura Greenfield, assistant secretary; Maurice Brandt, chairman publicity committee; Clarence W. Warner, chairman arrangement committee.

The resolutions were to this effect:

Whereas, We the members of the Baldwin Appreciation Committee, representing the people who have attended these recitals, have unanimously adopted the following:

FINAL BECKER MUSICALE

Director of School, Other Teachers and Pupils in Program

The assistant teachers of the American Progressive Piano School, 114 West Seventy-second Street, New York, gave the final musicale of the season on Saturday, May 27, in which part of the extensive program was devoted to the performances of the young pupils of these teachers; the second part to a recital by the teachers themselves and some of the advanced pupils of the school.

All performers did credit to themselves and their training, even those younger ones who made their first appearance before a large and critical audience.



Samuel A. Baldwin, Organist and Professor of Music at College of the City of New York

Resolved, That we hereby express to Professor Baldwin on this his Five Hundredth Recital the high regard we have for him as an organist, and the respect and admiration we have for him as a man.

Resolved, That we keenly realize and appreciate the time, the labor, and the talent required to bring these recitals to the high standard of perfection maintained throughout the whole series.

Resolved, That in recognition of his valued services, a Bronze Tablet containing the following inscription be cast, and presented to Professor Baldwin:

This Tablet
commemorates the
Five Hundredth Public Organ Recital
given by
Professor Samuel A. Baldwin
at the
College of the City of New York,
May 28, 1916,
and expresses in a small measure the
appreciation of an admiring public

After receiving these tributes Professor Baldwin, for the benefit of Dr. Finley, who had arrived too late to hear the program, repeated his own arrangement of Schubert's "Am Meer," which is a favorite of Dr. Finley. The remaining numbers of the recital were as follows:

Guilmant, First two movements of Sonata, No. 5; Grieg, "Morning" and "Ase's Death"; Bach, Fantasia and Fugue in G Minor; Wagner, "Lohengrin" "Prelude" and "Meistersinger," "Freisled"; Gordon Balch Nevins, "Will o' the Wisp"; Widor, Toccata from Fifth Symphony.

During the 500 recitals of Professor Baldwin, he has given 3,742 performances of 750 different works. The series began on Feb. 11, 1908.

The Baldwin Appreciation Committee expects to continue its activity in furthering the welfare of these recitals. One of its aspirations is the raising of funds to pay for the printing of the programs, for which there is no appropriation and the expense of which has been partly met by Professor Baldwin himself.

K. S. C.

Louise E. Lerch, organ pupil of W. F. Acker, assisted by Mary M. Barrett of Philadelphia, and the choir of St. Paul's Lutheran Church, Allentown, Pa., was heard in a recent recital before a large audience in the auditorium of the church.

Preceding each number Gustav L. Becker, director of the school, made appropriate explanatory remarks. Mr. Becker referred to the improvement made of late in the quality of the teaching material available for the beginners in piano playing, and said that, as one of the most remarkable and valuable additions, could be counted the "Piano Adaptations" by Leopold Godowsky.

Some of these adaptations were delightfully played by young pupils of the school who had had only a few months' tuition.

Among the advanced performers, special mention may be made of Alice Levy's playing of Chopin's "Kra-kowiak" (Mr. Becker playing the orchestral part at a second piano), and of Mrs. Elsa T. Brigham's performance of

Chopin's Ballade in G Minor. By request, Mr. Becker concluded the program by playing his own Polonaise in E Major, a brilliant and effective composition.

The regular school season will close this week with the meeting of the Study Club. Mr. Becker is now preparing for the summer session of the school, with a special normal course for piano teachers, extending through June and July.

Mr. Becker was given a surprise party at his studio one afternoon last week, on the occasion of his birthday. Some of his pupils performed musical numbers.

EPSTEIN WITH SEAGLE COLONY

Noted Pianist and Coach to Join Forces at Schroon Lake

Richard Epstein, the noted accompanist and coach, will be a valuable addition to the Oscar Seagle summer colony at Schroon Lake, as an authority on German songs. There will also be teachers for French and several competent accompanists. Mrs. Pauline Gold, will be the studio accompanist.

Mr. Seagle, who is now booking a big concert season for next winter, in order to find time for rest and repertoire, has been obliged to cut his class to about one-third its usual proportions. He will be confined almost exclusively to old pupils. From Texas come Harriet Bacon McDonald, Howard Kellog and Louise Pace. From the West, Clara Williams, Alma Johnson Porteous, Harry Phillips, Gustave Holmquist, Helen Brown Reed, and Mildred Langtry, all prominent singers and teachers, will attend. From his New York studio Mr. Seagle will take with him Butler Marchant, Pauline Curly, Frieda Klink, Elizabeth Armstrong, Lee Lewis, Harold Van Duzee, Ruby Green, and Mr. Mutch, soloist with the Cathedral choir. Mrs. George Barrell of Buffalo and Margaret Clement of Boston will also spend the summer with the colony.

Miss Gunn and Miss Stockwell Heard in Brooklyn Choir Concert

The choir of the Church of the Messiah, Brooklyn, assisted by Kathryn Platt Gunn, violinist, and Florence Stockwell, contralto, was heard in an enjoyable program in the parish hall of the church on May 25. Under the able direction of George Arthur Wilson the chorus sang Morley's "Madrigal," "In Spring Time," by Abt, and other numbers with excellent effect. Miss Gunn pleased with Wienawski's "Polonaise Brillante," Kreisler's "Tambourine Chinois," Macmillen's "Barcarolle" and other numbers. "My Heart at Thy Sweet Voice," by Saint-Saëns, was excellently sung by Miss Stockwell, to which was added Kramer's "In Dreams" and numbers by Protheroe, Beach and Macmillen. G. C. T.

Louisville Hears Talk on Literature's Influence on Romantic Music

LOUISVILLE, Ky., May 16.—A large audience of students and music-lovers gathered at the auditorium of the Conservatory last evening to hear a lecture by Richard G. Knott, musical editor of the *Evening Post*, on "The Influence of Literature Upon the Romantic School of Music." Frederick Cowles of the piano department of the Conservatory illustrated the lecture with piano numbers. Mr. Knott made a most interesting and scholarly talk, which embraced numerous humorous periods, and which was appreciatively received. H. P.

Original Dramatization Given by New England Conservatory Pupil

BOSTON, MASS., May 18.—A dramatic interpretation of Gilbert Parker's "The Lane That Had No Turning" was given for the first time last evening in Recital Hall of the New England Conservatory of Music by Dorothy Tremble, of Dallas, Tex. This was Miss Tremble's second original dramatization to be staged this season in Recital Hall. Between acts Peter Lisowsky, violinist, a pupil of Timothee Adamowski of the Conservatory faculty, played the Andante and Scherzo of Lalo's "Symphonie Espagnole." He was accompanied by Hester Deasey, of Birmingham, Ala., a pupil of Clayton Johns.

Troy Seminary Gives Orchestra Concert

TROY, N. Y., May 28.—The value of the musical department of St. Joseph's was exemplified Wednesday night in the first of two orchestral concerts. Kurt Rasquin, baritone, formerly of the Hamburg Opera and now director of the seminary vocal class, was heard for the first time in Troy and sang the Prologue to "Pagliacci" and "Der Lenz" in a musicianly manner. In a Liszt "Fan-

tasia" Felicitas Murphy was soloist. Marian L. Barth showed ability in her rendition of a Schütt Concerto with orchestra accompaniment. Van Vechten Rogers, harpist, who has joined the seminary faculty, appeared with two of his pupils, Eleanor Dennin and Marjorie Howland, playing some of his own compositions. Anna Manogue sang the "Persian Love Song" with splendid interpretation, and Kathryn T. Flannigan was pleasing in the Prayer of *Elizabeth* from "Tannhäuser." The Carolyn Belcher String Quartet of Boston assisted the soloists. H.

Eleanor Patterson Scores in Lima, O.

LIMA, OHIO, May 27.—A tribute awaited Eleanor Patterson on her first appearance in Lima, when she sang to an audience of more than 1500 persons, of which less than one hundred had ever heard the contralto sing. Her winning personality, and the spell of her pure, rich tones won for her the most cordial applause. Especial praise was given to her enunciation, every song she sang being a story, beautifully told. Elsa Hoertz, harpist, and Caroline Lowe, accompanist, shared in the enthusiasm which the beauties of the program evoked.

Gertrude Colby has concluded a series of interesting pupils' recitals at Erie, Pa. Recently Frances Hall, an advanced student, appeared in a recital of much artistic merit. She was assisted by Alice Woolsey, contralto. Mrs. Colby closed her season the last of May with two well-arranged student programs. A Liszt program was a pleasing event of May 27, given by Edna May Baker, a pupil of Tekla Baur Abbott. Mabel Decker, soprano, a pupil of Mrs. C. W. McKean, accompanied by Myrtle Work, was a delightful acquisition to the evening's program.

Phrases from President Wilson's addresses on preparedness have been made the burden of a popular song, "Fall into Line for Your Motherland," by John L. Golden.

C. E. Le Massena's orchestral suite from "Pandora" was repeated on Sunday evening, May 28, by the Waldorf-Astoria Orchestra, New York, Joseph Knecht, conductor.

HARRIET CASE SOPRANO



A rich soprano that easily carried thru the large auditorium. The voice is clear and mellow and yet of peculiarly magnetic quality.—Daily Press, Saginaw, Michigan.

A beautiful voice with wonderful range; entirely captivated her hearers.—Waterloo Daily Reporter.

A magnetic personality, a wonderfully sweet and sympathetic soprano voice, it leaves nothing to be desired.—Times-Union, Jacksonville, Florida.

Harriet Case is a splendid singer. Her voice has both beauty and brilliancy.—St. Louis Star, St. Louis, Mo.

Her voice and beauty made a great impression. A soprano voice of charming quality and sweetness.—Columbus, Ohio, News.

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TO DIRECT TOURS FROM SAINT LOUIS

J. Saunders Gordon Announces
His List of Artists for Next
Season

St. Louis, May 27.—While a number of artists have concertized from this city, it has been several years since we have had a "Manager of Musical Artists." J. Saunders Gordon has opened an office at 915 Olive Street and has just announced his list of artists for next season. Under his direct management will be Evelyn Egeter, soprano, Mme. Alice Verlet, soprano, George Sheffield, tenor, Charles W. Clark, baritone, Jules Falk, violin, Hans Richard, piano, Edna Gockel-Gussen, piano, as well as Walter Keller, organist, and Cavallo's Band, while he will have the direction of the western and southern territory for the following: Mme. Alice Verlet, Mme. Anita Rio, Charles W. Clark and Jules Falk. Mr. Gordon has arranged an innovation in programs in the form of a course of five recitals illustrating some of the more important phases of musical art, "The Human Voice," "The Piano," "The Violin," "The String Quartet," and "Grand Opera." The course has been designed with special regard to the needs of colleges, high schools and musical clubs that have a desire for comprehensive music study. Mr. Gordon's activities in the musical world have been many.

Charles Kunkel gave his last concert at the Wednesday Club Auditorium last evening assisted by Cecile Hunleth, Anna Marie Flanagan, Gertrude Leventhal, and Alphonse De Voe. Despite the unusual heat, a fair-sized audience attended.

Decidedly the most interesting pupils' recital which has been heard in some time, as far as production of talent is concerned, took place at the Sheldon Memorial last Thursday evening. Several pupils of Mme. Etta Edwards gave a most delightful concert, which was enjoyed by a good-sized audience.

H. W. C.

Tauscher Exonerated of Criminal Responsibility for Auto Victim's Death

GREENWICH, CONN., May 25.—The automobile of Captain Hans Tauscher, husband of Mme. Galski, ran down Henry Crawford, a mechanic, in Cos Cob, on May 23, inflicting injuries which resulted in Crawford's death. Captain Tauscher took the victim to the General Hospital here and called in a specialist. The Tauscher party was on its way to the family summer home in Stamford. In the automobile with Tauscher was Hans Hecker, head of the German Red Cross in the United States. In a finding made last evening by Coroner John J. Phelan, Mme. Galski's husband is held not criminally responsible for Crawford's death. The testimony indicated that the victim jumped from the front end of a trolley car, landing directly in the path of the Tauscher automobile. W. E. C.

Schenectady Männerchor in Its Annual Spring Concert

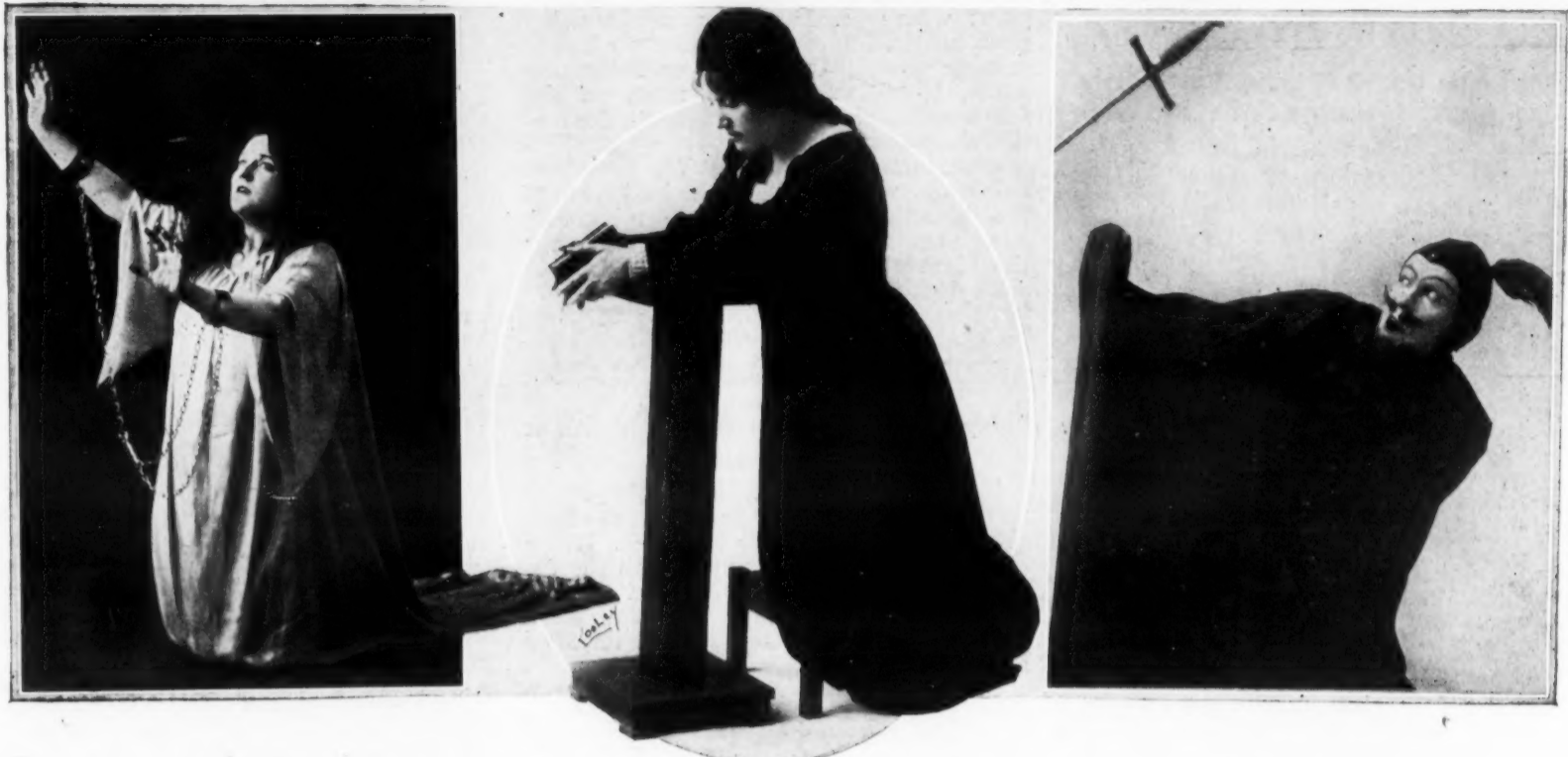
SCHENECTADY, N. Y., May 28.—The annual spring concert of the Turn Verein Männerchor took place Friday night in Turn Hall, under the direction of Bernard R. Mausert. The numbers were principally German folk songs. Assisting artists were Van Vechten Rogers, harpist, and Mrs. Richard A. Hutchins, contralto.

H.

Carl Friedberg's Plans for His Third American Tour

Carl Friedberg, the famous pianist, will make his third American concert tour next season, and is already booked with most of the symphony orchestras and many clubs in the East and West. Mr. Friedberg will give a number of concerts with all new offerings in New York next season. He will devote his summer,

LUCY GATES PRODUCER OF HER OWN "FAUST" AT SALT LAKE



Principals in Salt Lake Performance of "Faust" Under the Supervision of Lucy Gates—On the Left Miss Gates as "Marguerite" in the Prison Scene, and in the Center, in the Church Scene—On the Right, Willard Andelin as "Mephisto"

SALT LAKE CITY, Utah, May 22.—Salt Lake has witnessed many professional triumphs, both of visiting and local artists, but no local production, indeed no traveling professional grand opera troupe has ever treated Salt Lake to a more finished performance than that which has just closed the season here. Four nights in succession "Faust" held the boards and the last night the house was packed to the doors and hundreds were turned away. The chief attraction was Utah's own grand opera star, Lucy Gates.

"Maude Adams of Grand Opera"

This season has seen Miss Gates in two grand opera performances in Utah, produced, managed and sung by herself—"La Traviata" last fall, before she left for the East, and now "Faust," which has just closed the Salt Lake engagement. These have presented her to her Utah public in such glowing warmth of perfection and finish that her friends and admirers are now trying to decide in which direction she surpasses, for the soprano is an artist to her fingertips and is the Maude Adams of grand opera. Tragedy becomes with her a delicate blending of voice, gesture and facial expression that is forever haunting in its poignancy.

Good Supporting Company

The support of Miss Gates was unusually fine. Willard Andelin as *Mephisto* was the surprise of the occasion. Everyone knew the beautiful sonority of his basso-profundo organ, but few realized his power in por-

traying character. His *Mephisto* was exceptionally fine. Hugh Dougal as *Valentine* was handsome and sang with much taste and beauty. Jack Summerhays again revealed his beautiful voice, which his winter of training in New York has improved, and he made a favorable impression as *Faust*. The charming voice of Florence Summerhays appeared to advantage in the rôle of *Siebel*, while the rôle of *Martha* was finely essayed by the pretty young contralto, Evangeline Thomas. O. D. Romney was vocally excellent and personally commanding in his rôle of *Captain of the Guard*.

The chorus was said by all critics to be the best that has ever appeared in the Salt Lake Theater. The unaccompanied *Soldiers' Chorus*, sung by the men only, brought the house down. The quaint old ballet as staged and taught by Miss Gates herself was reminiscent of German traditions.

The church scene was staged entirely according to the German standardized methods and the effect was striking in the extreme.

B. Cecil Gates the Conductor

Much praise was given the youthful conductor, B. Cecil Gates, who evidenced his six years of Boston and European training by the finished manner in which he held the orchestra, chorus and principles in perfect accord. His reading of the score supplemented in artistic fashion the elusive note of spiritual tragedy which made of this presentation an exposition of all life rather than the sensuous description of a German savant's personal debauchery.

While all the scenes were surpassingly good, the whole performance culminated in the dramatic prison scene.

songs by a double quartet of Mrs. J. Malcolm Angus and Mrs. Raymond N. Fort, first sopranos; Mrs. Walter L. Hutchins and Mrs. George Quackenboss, second sopranos; Mrs. Horatio S. Bellows and Mrs. William B. Smith, first altos; Mrs. Howard Ehemann and Mrs. W. D. K. Wright, second altos. Elsie Van Gysling was in charge of the instrumental program, which comprised a violin solo by Julia Verch, piano solos by Lydia F. Stevens and Miss Van Gysling, and allegorical and classic dances by Mrs. Zilpha Davis Groesbeck.

Stirring "Elijah" Given in Massillon, Ohio

MASSILLON, OHIO, May 25.—A stirring performance of "Elijah" was given on May 23 at the First Methodist Church, under the direction of Herman O. C. Korteuer. The able soloists were Mrs. Harry L. McLain of this city, soprano; Mrs. George H. Clark of Canton, contralto; William E. Strassner, baritone, and Ray Clewell, both of Canton. The solo ensemble was composed of Mrs. T.

The exquisite solo work of Miss Gates in this scene removed her completely from modern environment and transported her whole audience in vision to the mediaeval dungeon in some German stronghold. Her voice dominated the closing trio, also, with such electrifying effect that the whole audience sat thrilled and spellbound. Many of the hearers spoke afterwards of the depressing and terrifying effect of the opera upon their minds, which, of course, was the best of tributes to the artistic triumph of the star-producer. Miss Gates possesses above all her other gifts the rare art of kindling emotions, both among her associates and in her audience.

A Critic's Dilemma

That she could triumph so completely in a part which gives her little exercise for her rare coloratura roulades and trills was remarked upon by one critic present. "Well, I don't know," said he, "which I prefer Lucy Gates as, a singing actress in a grand opera, or on the concert stage where I can hear her singing every moment of the time."

N. C. Adossides, an agent of the Scala Opera Company, who was passing through Salt Lake City, went to the first performance and remained over for the second one. He has made Miss Gates a handsome offer to join the opera company with a choice of rôles and every concession for which she can ask. He stated that in his opinion Miss Gates's creation of the rôle surpassed anything he had ever seen.

The company plays in Provo on Monday night, May 22; in Ogden on Tuesday night, May 23, and in Logan on Saturday night, May 27.

O. Kennedy, Mrs. Evelyn Yost, Mrs. Carl Segner and Guy Lee Tudor, Harry H. Snyder and Master Wendel Camp. Lolo List was at the organ, and May List at the piano.

MARCEL CHARLIER

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PLAN FOUNDING OF STATE FEDERATIONS

Discussion of Subject Occupies
Meeting of Executive Board
in New York

The question of forming State federations occupied much of the two days' session of the executive board of the National Federation of Music Clubs, which met at the Hotel Majestic, New York, on Thursday and Friday, May 25 and 26.

Among the members attending were Mrs. George Hail of Providence, R. I., fourth vice-president, who presided in the absence of the federation president, Mrs. A. J. Ochsner of Chicago; Mrs. David Allen Campbell of Chicago, chairman of publicity committee; Mrs. Emerson H. Brush of Chicago, chairman of philanthropies; Mrs. Ella May Smith of Columbus, Ohio, chairman of the American music department; Mrs. W. D. Steele of Sedalia, Mo., chairman of the committee on study; Mrs. J. O. Dickens of Mobile, Ala., chairman of library extension; Mrs. A. C. Potter, Southampton, N. Y., chairman program exchange. State presidents attending were Mrs. R. H. Jones, Boston, Mass.; Mrs. Eugene B. Lawson, Oklahoma City, Okla.; Mrs. C. C. Collins, Philadelphia, Pa.; Mrs. J. C. Downs, Connecticut, and Mrs. J. F. Lyons of Fort Worth, Texas.

Mrs. Lyons appeared before the executive board on the invitation of the president to tell of the formation of the State Federation in Texas, which has been the pioneer in this field of work, and the plan adopted to make the federation a clearing house for artists and audiences so that enough engagements could be secured for an artist to bring prices to a point where smaller cities might enjoy good music. Several States are already getting vigorously at work on federation plans, which will include many of the features which the pioneer State federation has adopted.

Discussion of the contest for American musicians whose works will be heard at the biennial meeting in Birmingham, Ala., next spring, and general plans for the biennial were the other features to come before the board members.

M. S.

ARKANSAS PUPILS' RECITALS

Many Programs Given During Month at
State University

FAYETTEVILLE, ARK., May 27.—Many recitals of graduate pupils have been given at the University School of Music during the month, beginning with the recital of piano music by Mildred Rosser, pupil of Henry Doughty Tovey, director of the music department, given on May 11.

On May 16 a pianoforte recital was given by François Julian Rogers, assisted by David Hansard, violinist, and on May 18, Burnell Bradley appeared in a program of classic and modern numbers. The closing recital for the month was given on May 23, when Mr. Tovey presented another of his artist students, Vivian Molire, in a program of Schubert-Liszt, Rubinstein, Grieg and Leschetizky compositions.

Give Dinner at Pittsfield, Mass., in
Honor of Ulysse Buhler

PITTSFIELD, MASS., May 26.—A dinner was given on May 22 at the Park Club in honor of Ulysse Buhler, head of the Chamber Music Club. In appreciation of what he had done for music in Pittsfield, Mr. Buhler was presented with a handsome Persian rug. Those present were:

Alvah C. Washburn, Mr. Buhler, Charles H. Wilson, Claude Sweet, William A. Kingman, George H. Southard, Alphonse Peltier, Edward L. Murphy, Roscoe Kingman, Theodore Killian, Fred T. Francis, Georges Vignetti, Joseph Hollister and Carey S. Hayward.

The Turners Falls, Mass., Chorus, Orchestra and Glee Club joined on May 19 in a concert, under the leadership of Carl Borgwald. Emily Wilder, violinist, and Fred. Wilkey, bass, were the soloists on the excellent program given. Among the numbers of especial interest was the Offenbach Barcarolle, sung by a double quartet composed of Miss Hamilton, Miss Abercrombie; Miss Thomas, Miss Argy, Miss Vallette, Miss Wilder, Miss Leary and Miss Milkey.

Izetta B. Holway of Boston presented some of her pupils in a song recital in Huntington Chambers Hall, that city, on May 24. The singers were assisted by Hazel Lafrican, 'cellist, and J. Angus Winter, accompanist. Those presenting the program were Eleanor Mulhern, Marion Godfrey, Ivy Clair, Mrs. Lula Wakefield and Laurence B. Ford.

The spring concert of the choir of the Third Reformed Church, Albany, N. Y., took place recently under the direction of Helen Marie Sperry. The choir was assisted by Mrs. Daniel S. Benton and Grace Held, sopranos; Susan Giffen and Regina Held, violinists, and James H. Atkins, cornetist.

Oscar Hammerstein has added a "health machine" to his list of 107 patented inventions. The impresario says that this machine, an electrical apparatus, cured him of various ills after his physicians had despaired of saving him.

MARTIN RICHARDSON IN ST. PAUL RETURN

Tenor Received with Favor in His
Former Home—Lemare in
Organ Recital

ST. PAUL, MINN., May 25.—Martin Richardson, tenor, with George H. Fairclough at the piano, gave a recital at the Church Club on Wednesday night, which for aroused enthusiasm per capita has not been exceeded during the late concert season.

Mr. Richardson is an "old St. Paul boy" whose early musical abilities made him a favorite in high school circles, where his services were frequently called for in amateur performances; in St. John's Church, where he was a member of Mr. Fairclough's always admirable boy choir, and in musical and social circles generally.

Mr. Richardson's program was largely operatic in character, three big arias being included, "Com' è gentil," from Donizetti's "Don Pasquale"; Puccini's "Che gelida manina," from "La Bohème," and Leoncavallo's "Vesti la giubba," from "Pagliacci." The singer's very pronounced operatic style was here in appropriately and effectively applied and, with less appropriateness, carried over into the performance of German, Italian and American songs of less pronounced dramatic character. Some very beautiful high tones were successfully essayed and sustained, to the ecstatic delight of many. Haile's "Im zitternden Mondlicht" stood out as a number given particularly artistic rendition. The American songs were "The Revelation," John Prindle Scott; "With All My Heart," George H. Fairclough; "We Two," A. Walter Kramer; "The Star," James H. Rogers; "Lift Thine Eyes," Frederic K. Logan. There were encores after each of the six scheduled appearances, including "Mother Machree" and "I Hear You Calling Me." Mr. Richardson's recital was successfully arranged by Blanche Hirschman.

The recent appearance of Edwin Lemare in a recital at the House of Hope Church was distinctive and his playing most delightful. Conservative and reserved, he held the splendid resources of this beautiful organ within his grasp and made it eloquent in expression. The recital was the gift of the House of Hope Church, as announced by its pastor, Dr. Swearingen, to the St. Paul public. The church was full.

A recent recital by George H. Fairclough on the same organ demonstrated again the advantage to the community in having so splendid an organ in its midst and a local organist of ability in a recital program. The audience was large and the appreciation unmistakable.

Another organ recital giving rise to favorable comment and expressions of pleasure was that given by George A. Thornton in the Unitarian Church.

Among recitals given by advanced students of local teachers was that played by Alfred Greenfield, pianist-pupil of Mr. Fairclough. Young Greenfield has for some years been before the public as a boy soprano of unfailing charm and drawing power. His piano recital exploited his broader musicianship and entertaining power in the best sense of the term.

The creative activity of Minnette Warren was recently demonstrated in a recital program of original compositions for voice, violin and piano. Miss Warren is commended as a pianist, while her songs and instrumental compositions indicate talent.

F. L. C. B.

OKLAHOMA CITY CONCERTS

Mraz Orchestra Concludes Season—
Piano and Organ Recitals

OKLAHOMA CITY, May 24.—An organ recital was given in the First Lutheran Church, Thursday evening, May 18, by H. Lillian Dechman, who proved herself to be unusually competent in the technique of the instrument, and whose interpretations were musicianly and sincere.

The Mraz Orchestra, under the direction of J. Gerald Mraz, gave its last concert of the year May 21. Charles Haubiel, pianist, was the soloist. He played the Chopin Polonaise, Op. 43.

A concert was given last evening in the Parish House of St. Paul's Cathedral for the benefit of the organ fund by Charles Haubiel, pianist, and Felice Haubiel, reader. The Liszt-Busoni "Mephisto" Walzer was played by Mr. Haubiel with great abandon and technical proficiency. Miss Haubiel is a dramatic reader of much emotional power as was evinced in her interpretation of the melodrama "The Witch Song" (music by Max Schillings), and other numbers.

Mary Ellerman to Appear in "Tale of
Old Japan" at Marysville, Ohio

Amy Ellerman, the New York contralto, will be heard in "The Tale of Old Japan," with John Barnes Wells, tenor; Florence Otis, soprano, and Frederic Martin, bass, at Marysville, Ohio, on June 27. Miss Ellerman's other dates for the month of June are: Watertown, N. Y., on May 1; Collegeville, Pa., May 6; Elberon, N. J., May 11; and Lewisburg, Pa., May 18.

New dates booked for Blanche Goode, pianist, include Feb. 14, with the New York Philharmonic Orchestra; May 29 (this season), at the National Federation Convention of Women's Clubs at Hotel Majestic, and a recital at the Ziegfeld Theater, Chicago, Jan. 24.

Charles Albert Case, tenor, appeared in a song recital at Sorosis Hall, San Francisco, on May 24, with Uda Waldrop, accompanist.

JOHN RANKL



BASS-BARITONE

"The singer disclosed a rich and attractive tone. The musical qualities of a group of French songs were excellently set forth with charm of voice and style."—Felix Borowski, "Chicago Herald."

"An agreeable voice—his diction is clean and he phrases with taste and intelligence. Mr. Rankl was well received and had recalls."—Herman Davies, "Chicago American."

"As his voice is of a smooth ingratiating nature, such compositions as Schubert's 'Fruehlingsglaube' and Loewe's 'Tom der Reimer' received an excellent interpretation."—Edward Moore, "Chicago Journal."

"Has a voice of pleasing quality. A song like the 'Soupir' of Bemberg he does with feeling and understanding."—Karlton Hackett, "Chicago Post."

"His rich voice filled the large arena. He is gifted with flexible clear voice of easy carrying power and his singing aroused the people to unwonted enthusiasm."—Milwaukee "Eve, Wisconsin."

"He displayed a voice of good quality and succeeded in easily filling the large hall. His interpretation set forth excellent qualities of musicianship and his singing met with favor, the audience recalling him for an encore."—Milwaukee "Free Press."

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CLUB WOMEN TO WORK FOR MUNICIPAL MUSIC

Head of New Department in General Federation Tells of Work Which Organization is Doing and Plans for the Coming Year—Urges Installation of Organ as Best Means for Awakening General Interest—Music Fostered by Municipality Next Logical Step Beyond Music in the Public Schools—Exhibit at Biennial Meeting Shows Work Being Done Along Community and Municipal Lines

THE first exhibit of municipal music ever shown in America took place during the biennial meeting of the General Federation of Women's Clubs in New York, May 23 to June 2, under the direction of the federation's first national chairman of municipal music, Mrs. Robert Fox MacArthur of Tulsa, Okla.

Mrs. MacArthur's exhibit of municipal music was the center of attraction for the musically interested among the thousands who visited the Seventh Regiment Armory during the biennial session, and the questions of the visiting women were significant of the widespread interest being taken in all forms of community music. Mrs. MacArthur's work is pioneer labor in every sense. The department of municipal music was created in January, 1916, by the general board of the federated clubs, and the Oklahoma woman was asked to head the department and outline her own field of endeavor. The first fruits of the new department's activities were visible in the exhibit at the Armory, which included portraits of prominent choruses throughout the country, newspaper clippings on the music festivals, free concerts, etc., and a group of pictures of the seven municipal organs installed in as many different cities. The general music exhibit, under the direction of Mrs. F. S. Wardwell of Stamford, Conn., head of the music department, contained a very comprehensive display of songs and piano compositions by American composers, in which the work of Harriet Ware, Mrs. H. H. A. Beach and Carrie Jacobs Bond was conspicuous.

Urges Municipal Organs

The installation of an organ is, in Mrs. MacArthur's opinion, one of the most important factors in creating sentiment for community music. "Choral organizations, orchestras and bands are all good," is her opinion, "but they come and go. An organ is a permanent part of the city. In Tulsa we have a series of free Sunday afternoon concerts. In addition to this phase of our musical life organ music has become a feature of all conventions, school commencement programs, etc. It has done more to popularize good music and to create a genuine love and understanding of the works of the masters than any other one agency.

"My work this year has consisted largely in ascertaining what has been done along the line of municipal music in different parts of the country. Municipal organs have been installed in Portland, Me., in Atlanta, Ga., Pittsburgh, Pa., Buffalo, N. Y., San Diego, Cal., Springfield, Mass., and San Francisco, Cal., which recently acquired the festival organ. By the way, Tulsa's organ was the first municipal organ installed west of the Allegheny Mountains."

Incidentally, it was the heroic work done by Mrs. MacArthur in securing this organ for her city that led the music department of the general federation to ask her to head the new field of activity. Mrs. MacArthur was ambitious to have Tulsa known as a musical city, as well as a great center of the oil industries of the country. Her original plan was to have an organ installed and paid for by popular subscriptions. On this basis the contract for the organ was let and the installation made, at a total cost of \$15,000. Then, the interest and enthusiasm created when the first formal community service took place, with Edward Kreiser of Kansas City, Mo., as organist, and the choirs of all the city churches participating, crystallized into the sentiment for municipal ownership, and the organ was purchased for the city in July, 1915.

Impetus Given Musical Interest

"We hope by the exhibit of work being made here to stimulate many women to take up the plan in their own cities during the coming year," said Mrs. Mac-

Arthur. "A city does not need to be large—Tulsa has only 38,000 people—but the impetus which the installation of the organ has given musical interest, is incalculable. One instance is the fact that we are bringing the Ellis Grand Opera Company for two evenings, on Oct. 30 and 31, this year, with such stars as Mme. Homer, Geraldine Farrar and



Mrs. Robert Fox MacArthur of Tulsa, Okla., First Chairman of Municipal Music in the G. F. W. C.

Emmy Destinn, and the business men have underwritten the presentation for \$25,000. We are planning a series of free Sunday organ recitals; last season they were given twice a month, but we hope this year to have them presented each Sunday afternoon.

"For years American club women have

looked on music purely as a recreational factor; its educational value has not been understood. The change that has come in this respect in recent years is extraordinary. One evidence is the talk on the educational value of music given by Dr. Frank Damrosch at the music conference of the biennial meeting. It is the first time in the history of the federation that music, from the educational side, has been presented.

"Students of early American musical history are familiar with the slow progress of music in our national life. Today we are just coming to a true appreciation of its spiritual value and the knowledge of what music should be in the life of a nation; what it means to have children taught music in the public schools as an accredited study.

"Now the step beyond music in the schools has been taken, and that is music fostered by the municipality. How strange the expression 'municipal music' would have sounded twenty years ago! Now it is the pride of several cities in the United States that they are fostering municipal music, some with fine bands, a large number with choral societies and orchestras and a few with the far-sighted municipal vision to install organs as permanent musical inspiration for their citizens.

"Our plan for the coming year's work is to have the music departments of the general federation co-operate with the federated music clubs in the promotion of choral societies; in arousing interest in artist recital series; in emphasizing the importance of having music made an accredited study in public schools where this has not already been done, in assisting orchestras and creating enthusiasm for the installation of municipal organs.

"Our work will not in any sense overlap that being done by the music clubs. Their membership is largely made up of trained musicians; in general federation we have a broad field of thousands of women who are not musical in the sense of being musically trained. We can create and foster a love for 'familiar music' melodies which will in time become part of the general education and, finally, develop our national or racial school out of the melting pot in which all forms, ideas and conditions of music are being cast."

MAY STANLEY.

ORATORIO BY NEBRASKAN

Mrs. Price Conducts Her "Praise Song" at Kearney

KEARNEY, NEB., May 25.—As the closing number of the municipal concert series, which has been given in Kearney this winter, an oratorio, "Praise Song," written and composed by Mrs. Rose Clark-Price, head of the piano department of the Kearney State Normal, was presented on Sunday, May 21, at the Opera House, with Mrs. Price conducting.

The oratorio is replete with melody and was given with a string accompaniment, the orchestral parts also being arranged by Mrs. Price. Solo, trio and quartet parts were taken by prominent musicians of the city and there was a large and splendidly drilled chorus. The premier performance of this ambitious work was greeted by a capacity house.

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Appearance Jan. 27, 1916, Brooklyn Academy of Music
Harold Land, baritone, sang numbers by Woodman, Hammond, Haendel, Morgan and Homer, the vocalist's well-schooled voice and temperament making his numbers delightful. Woodman's "I Am Thy Harp" and Haendel's "Hear Me, Ye Winds and Waves," were superbly given. Morgan's "Robin Goodfellow," Homer's "Banjo Song" and Hammond's "The Pipes of Gordon's Men" were sung in rich, swinging style. Stevenson's "Italian Serenade" was tender in appeal as well as dramatic and buoyant.
—Brooklyn Daily Eagle.

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cation in the Adirondack Mountains. He will return to New York about the middle of September, when he will open new enlarged studios.

Minnie Silverman, an advanced pupil of Mr. Treumann's, will make her debut in New York the early part of next season, when she will appear in recital.

MR. HOPKINS' SUMMER CLASSES

Baltimore Pianist-Composer Opens Studio in New York

Harry Patterson Hopkins, pianist-composer, has recently come from Baltimore, and established himself in New York studios under the management of Addison Andrews. A convenient location on Manhattan Avenue has been selected by Mr. Hopkins for his summer classes.

The pianist-composer is well known in New York, coming here from the Peabody Conservatory of Baltimore, of which he is a graduate. He was also a pupil, in Europe, of Anton Dvorak. Two of his recent compositions are now with the publishers, "The Message of the Birds" for female chorus, solo soprano and piano, having been accepted by the Theo Presser Company, while his "Love's Springtime," for high soprano and piano, will be published shortly by M. Witmark & Sons. Mr. Hopkins has won much success in his piano recitals, which he prefaces with an explanatory talk on the compositions presented.

Mme. Bridewell Absent From Keene Festival Through Her Father's Death

Owing to the death of her father, Col. Henry Fielding Bridewell, Mme. Carrie Bridewell, the contralto, formerly of the Metropolitan Opera Company, was obliged to cancel her engagement to sing at the Keene, N. H., Music Festival, May 18. She was engaged to appear at the operatic concert in company with Mr. Amato of the Metropolitan. This was the first time in Mme. Bridewell's long and successful career that she has been obliged to disappoint an audience.

Pennsylvania Chorus Sings Gade Work

MIDDLETOWN, PA., May 29.—A large audience attended the fourth annual concert of the Middletown Choral Society, given last Thursday evening. The program, under the supervision of the director, Frederic Martin of Harrisburg, was given an artistic rendition. Mrs. William K. Brumbaugh, soprano, and George Sutton, bass, both of Harrisburg, were the soloists. The "Erl King's Daughter," by Gade, was sung by the society, the solo parts being sung by Mrs. Brumbaugh and Mr. Sutton.

G. A. Q.

Pavlova to Dance at Hippodrome

It was reported on good authority this week that Anna Pavlova, the dancer, had been engaged by Charles B. Dillingham to appear next season at the New York Hippodrome.

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Cornish School Is Advancing Music Standards of Seattle

SEATTLE, WASH., May 24.—Although it is a long way from New York and the center of musical activities in the United States, Seattle, Wash., has a school of music and the kindred arts, of which any Eastern city might feel proud, as a MUSICAL AMERICA representative found when visiting the Cornish School of Music, Languages and Dancing recently.

Nellie C. Cornish, director of the school, is a pioneer instructor of high ideals and ability who has long been identified with the musical development of the West, and has gained an enviable reputation for her remarkable success as a teacher of children.

While showing the writer through the commodious quarters of the school, which now occupy the whole third floor of the Booth Block, containing six private studios, a large recital hall and the suite used by Miss Cornish for her living apartments, Miss Cornish told of her work.

"After thirteen years of private studio work, interspersed with periods of study in various Eastern centers, I devoted a year to visiting schools and to the study of educational development in general and as applied to music in particular. My plans for more extended study in Europe were frustrated because of the war, and I returned to Seattle and opened this school Dec. 1, 1914, with an enrollment of eighty-five pupils.

"The school does not depend upon its equipment for its success, however, as the courses of study include piano and all orchestral instruments, theory, harmony, composition, solfeggio, improvising, history and appreciation classes for advanced students. The children's department includes classes in fundamental harmony, theory, ear training, melody writing, history, folk and aesthetic dancing, and French and German.

"It is the only music school on the Pacific Coast conducting classes in the Dalcroze system of eurhythmics and offering the famous Yersin system of French diction. As the entire faculty has had training in eurhythmics, the teachers are

obtaining the best results of that science by correlating it with all musical instruction.

"The normal department for teachers is very comprehensive in its scope, including a four years' course in the different departments of music training and special work in pedagogy and child education. The teachers assembled from the best known music centers of America and Europe are selected on merit entirely, as the ideals of the school are for educational methods in teaching which will conform with my motto, 'Not merely good enough for Seattle, but the best possible for any place.'

The faculty of teachers includes Boyd Wells, Anna Grant Dall, piano; Martha Sackett, Leah Hall, Mrs. Elizabeth McCarthy and Ellen Wood Murphy assisting Miss Cornish in children's work; Julia Mary Canfield, solfeggio, eurhythmics, composition and harmony; Marjorie Miller, violin; Mrs. Sara Y. B. Peabody, voice culture; Erwin Gaste, cellist; Albert Burns and Fred Smelzer, flute; Lucian Perrot, French; H. O. Anderson, mandolin and guitar; Mrs. Juve Adams-Johnson, dancing.

"The high standards of the school will be admirably upheld in the summer normal work," said Miss Cornish. "The classes will be conducted by Calvin B. Cady of New York City during the month of August. Daily classes in Dalcroze eurhythmics will be conducted by Mrs. Elsie Hewitt McCoy." A. M. G.

SCHENECTADY CLUB CONCERT

William Simmons Scores Triumph with Thursday Musicales

SCHENECTADY, N. Y., May 26.—The Thursday Musical Club, Bernard R. Mausert, conductor, gave its second concert last evening at the Mohawk Golf Club with William Simmons, baritone, of New York, as soloist.

Conductor Mausert prepared a well-ordered program in which his singers had an opportunity to show their ability in:

Grieg-Spielter, "To the Spring," Parker's "In May," Saint-Saens's "The Swan," Cole-ridge-Taylor's "Tell, O Tell Me," Mr. Mausert's arrangement of Bendel's "Wie berührt mich wundersam" and Homer N. Bartlett's "Autumn Violets."

In the last-named work Mrs. F. W. Goetz, soprano, sang the incidental solo with good results.

Mr. Simmons won immediate favor in the "Eri Tu" aria from Verdi's "Masked Ball," which he sang with fine dramatic feeling. Then in his group of songs, Secchi's "Love Me or Not," Class's "To You, Dear Heart" and La Forge's "To a Messenger," he scored a big success, winning recalls and adding an encore.

The second part of the program was given over to a performance of Deems Taylor's cantata, "The Highwayman." The work, which is a serious piece of writing, made a deep impression, and in it Mr. Simmons sang the solo part with understanding and a proper adjustment of values in relation to the chorus. Mrs. Harold Mott-Smith was a pleasing accompanist.

New Albany High School Concert

NEW ALBANY, IND., May 20.—A large and highly pleased audience gathered in the High School Auditorium last Friday evening to hear the annual concert of the High School Orchestra, under Anton Embs. The well played program embraced the following:

Czernak's "Rakoczy," Hungarian March, Balfe's "Bohemian Girl" Overture, the Andante from the Third Symphony of Haydn, Schubert's "March Militaire," No. 1, and the Strauss "Voices from the Vienna Woods."

The soloists were Anna Day, contralto; Esther Brown, violinist; Spencer Wells, cornetist, and Zenor Dupaquier, saxophonist. Ruth Brown and Mr. Embs were efficient accompanists.

H. P.

Leslie Hodgson to Teach in New York During Summer Months

Leslie Hodgson, the pianist, has decided to remain in New York during June, July and part of August in order to conduct special courses for the students who have applied to him for summer work. In addition to his private teaching he will also conduct a class in interpretation at the American Institute of Applied Music.

Concert for Irish Relief Fund

At the memorial concert held in Carnegie Hall by the Irish Relief Fund Committee, on May 27, the Glee Club of the Friendly Sons of St. Patrick, a choir of 100 voices especially trained for the occasion by Victor Herber, had the collaboration, as soloists, of Johanna Gadske and Otto Goritz, both of the Metropolitan

Opera Company. The noted soprano and baritone created great enthusiasm. Mr. Herbert conducted his orchestra in patriotic Irish songs, including many clan marches, sagas and ancient war songs. Padraic Colum, the poet, was greeted with a storm of applause.

Elsa Fischer Quartet Plays at Saratoga Convention

Before an audience of over 5000 persons at the International Methodist Con-

vention, Saratoga, N. Y., May 18, the Elsa Fischer String Quartet won new laurels. For the coming season Mr. Anderson has booked the quartet for a return engagement with the New York Rubinstein Club; a recital in Chicago at the Ziegfeld Theater, March 21; Fremont (Ohio) Matinee Musical Club, March 20; Hartsdale Musical Club, Oct. 21, and a six weeks' tour extending to Minnesota, Nebraska and Kansas for March and April, besides a New England tour for the latter part of January and Febru-

ary. The quartet played for the National Federation Convention of Women's Clubs, New York, May 29, at the Hotel Majestic.

Florida State College Glee Club Gives Operetta

TALLAHASSEE, FLA., May 25.—Charles Vincent's operetta, "The Egyptian Princess," was presented May 15, by the Florida College Glee Club, under the leadership of Henrietta Spragins Mastin. The chorus, sixty in number, taken from the voice classes of the School of Music, showed steady growth in ensemble, attack and tone over the productions of the past few years. The leading rôle was taken by a student, Belva Floyd, who has a lovely quality voice, which has developed in strength and richness.

E. S. O.

Hermann Weil to Appear in Concerts as Well as Opera Next Season

Hermann Weil, the famous German baritone of the Metropolitan Opera House, though re-engaged for his sixth American Metropolitan season, will for the first time since he has been in this country be able to accept concert engagements next season. Many demands have been made for his services as a lieder singer. Mr. Weil will be with the Metropolitan until March, and will devote March and April to concert work. He will probably give a New York recital among many others.

A recent week at St. Paul's Methodist Episcopal Church, Newark, N. J., was marked by daily recitals. The contributing artists included a number of organists: J. H. Huntington, Jr.; Greenville Commons, James Philipson, Mrs. Nellie Edwards, William Bross, C. Wenham Smith, J. L. Minier and Clarence B. Jenkins, in addition to several vocal soloists: Mary Potter, Katherine Maurus, Howard Pascal and Ottilie Busch.

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AMERICAN SPIRIT ANIMATES WASHINGTON CHORUS



Members of the Rubinstein Club of Washington, D. C. The President of the Club Is Marked No. 1 in the Picture, and the Conductor, Herndon Morsell, Is No. 2

WASHINGTON, D. C., May 18.—At the final meeting of the Rubinstein Club for the season, the election of officers took place which resulted as follows: President, Mrs. Clarence B. Rheem; first vice-president, Mrs. Robert T. Dagleish; second vice-president, Mattie Gibson; secretary, Blanche Yewell; treasurer, Mrs. Alfred Gage; librarian, Elizabeth Leckue; chairman voice committee, Mrs. Elmer Curry, and musical director, Herndon Morsell. The season just closed has been a most successful one for the society, leaving it in the best financial and musical standing since its organization. The active members number one hundred, while the associate members increase this number considerably and add instrumentalists and other musically interested persons to the club.

The Rubinstein Club has become in its

few years of existence an active part of the musical interests of the Capital City. It stands as a demonstration of what a woman's chorus can accomplish with a unity of purpose as its aim. It has a truly American spirit in that it is partial in bringing American artists to Wash-

ington as soloists for its concerts, and it always included several American compositions on its program. It has been able so to conduct its finances as to offer all concerts by invitation and thereby become a source of education and musical upbuilding to the city.

A goodly share of the executive management of the Rubinstein Club must be accredited to its president, Mrs. Rheem; while the excellent musical standard of the present season throws the honor on the musical director, Herndon Morsell.

W. H.

HUSS CONCERT PLEASES WILKES-BARRE AUDIENCE

Composer-Pianist and Soprano Assisted by Eleonore Payez—Mr. Huss Plays Own Music

WILKES-BARRE, PA., May 20.—In the auditorium of St. Mary's High School, a splendid concert was given last evening by Hildegard Hoffman Huss, soprano, and Henry Holden Huss, composer-pianist, assisted by Eleonore Payez, pianist.

The artistic sympathy which the Husses bring to their performances, the high standing of both in the musical world and their interesting offerings all combine to make them admired artists. Mrs. Huss did first a group in French, including songs by Fauré, Gounod and Massenet, then a German group of Schubert, Wagner and Schumann and finally a group in English, comprising the old English "My Lovely Celia," Arne's "Where the Bee Sucks" and Huss's "After Sorrow's Night." She sang with artistic taste and a sensitive understanding of her music and was received with enthusiasm.

Mr. Huss played his own Etude Melodique, Valse in A Major, the first movement of his Piano Concerto in B Major, Op. 10, Liszt's "Gondoliera" and Chopin's A Flat Ballade. His playing was typical of the profound musician, whose performance has significance not only because of its excellence from a technical standpoint, but also because of its serious import. He was received with acclaim.

The performance of Miss Payez, who has made her studies with Mr. Huss and is his assistant in New York, likewise won much praise. She played a group of Chopin, Brahms and Huss numbers with notable results and in the first movement of the Tchaikowsky B Flat

Minor Concerto scored a great success. She also played the orchestral accompaniment of the Huss Concerto on a second piano, as did Mr. Huss for her in her Tchaikowsky performance. Together they opened the program with the "Tannhäuser" March, arranged for two pianos.

HEAR NEW MANSFIELD CHORUS

Initial Concert Demonstrates Awakening Interest in Good Music

MANSFIELD, OHIO, May 20.—The recent appearance of the new Choral Art Society, Florence MacDonald, conductor, gave Mansfield people a fine demonstration of the possibilities for music by local singers. The Choral was organized last winter, under Miss MacDonald's leadership, and its members have been increasing steadily. The plan is to have the organization form the nucleus of a municipal chorus.

The excellent work done in the three months since the chorus was first organized spoke eloquently of Miss MacDonald's efforts and the earnest co-operation of the singers. Ralph M. Brown of Youngstown was the soloist, his fine baritone making a pleasing impression in his aria from "The Barber of Seville" and in a group of songs by American composers. Marie Marks provided pleasing accompaniments for both soloist and chorus.

The Von Ende School Annual Concert

The annual concert of the von Ende School of Music will be held on Monday evening, June 5, at the Waldorf-Astoria, Astor Gallery. A splendid program has been arranged and it is announced that those interested may obtain cards of admission by applying at the school, 44 West Eighty-fifth Street.

MME. EDVINA APPEARING AS "MARGUERITE" IN PARIS

"Faust" Is First Complete Grand Opera Performance Since War Began—Singer Returns in November

One of the few artists who experience no difficulty in finding engagements in European opera houses at this time, despite war conditions, is Mme. Edvina, the soprano, who sang last season with the Chicago Grand Opera Association. She sang recently in the first full performance given at the Paris Grand Opéra since the beginning of the war. Heretofore the bills have consisted of ballets and single acts from different works, but at last the new director, Jacques Rouché, deemed it advisable to give an entire opera and for the opening event "Faust" was given, with Mme. Edvina singing *Marguerite*, the rôle in which she made her operatic début at Covent Garden, London, eight years ago.

The occasion also marked Mme. Edvina's first assumption of the rôle in Paris, and also her first appearance at the Paris Opera, although she has sung very frequently in the French capital in the title rôles of "Louise," "Tosca" and "Manon" at the Opera Comique and as *Fiora* in "L'Amore dei Tre Re," when the Montemuzzi opera was given its European première at the Theatre des Champs Elysées by the Boston Opera Company in the spring of 1914.

The prima donna has also been engaged for a series of performances in "Louise," "Tosca" and "Pelléas et Mélisande" at the Opera Comique during the next few weeks. She will return to America in October for her first extensive concert tour under the direction of John W. Frothingham, Inc. Her initial New York appearance for the season will be made at the opening musicale of the Tuesday Salon at Sherry's in November.

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MUSIC OF EASTER SEASON IN ITALY

Notable Performances of Oratorio
and Other Sacred Music in
Rome and Milan

Milan, Italy, April 26, 1916.

SACRED music, as being the most appropriate for Eastertide, naturally occupied the principal place on the program of numerous events enjoyed by the Italian music-loving public in the last few days. Notable performances of oratorio were given in various places, especially at Rome where Boccherini's "Stabat Mater" (1700) was heard on Good Friday, and on Saturday the "Stabat" of Pergolesi and the "Isaiah" of Luigi Mancinelli. The first mentioned work was performed at the Hall of the Academia Filarmonica Romana, under the direction of Maestro Christiani, the soloists being Umberto Scafati, tenor, and Mmes. Fernanda Dubois-Camilloni and Maria Piccinini-Buzoni. This beautiful oratorio, which was last heard in Rome more than thirty years ago, was finely interpreted and was warmly applauded by a large audience. Other interesting items of the evening's program were "Intermezzo Religioso" from Rossini's mass, a prelude on the theme "Quando Corpus" by Pergolesi, and Sgambati's "Te Deum." Proceeds of the concert will be devoted to wounded Italian soldiers.

At the Sala Palestrina (Rome) on Saturday there was likewise a large audience which listened with rapt attention to a splendidly executed performance of Pergolesi's "Stabat" directed by the veteran Mancinelli who, by the way, now lives in Rome, where he still is (as he always has been) a particular favorite. The singers were Mmes. Esmeralda Pucci, Gabriella Besanzoni and Sara Sadum. The chief interest of the evening, however, centered around the oratorio, "Isaiah," a work which has not been presented for at least a dozen years. Given such a really excellent performance as that of Saturday, under the direction of the composer himself, one can only regret having the opportunity of hearing it so seldom. It is needless to say that Mancinelli conducted with all his old-time vigor and ripe musicianship, and that he, the orchestra, and the soloists fully merited the ovation accorded them. So successful, indeed, was the concert that a repetition will be given

this week, the proceeds likewise going to charity.

Here in Milan the most noteworthy Holy Week music was, of course, that of the pontifical mass on Easter Sunday in the Cathedral. The Milan Cathedral, as those who have been inside it know, requires a great many persons to fill it. At least ten thousand, including a great number of soldiers, attended the Easter service, but even so the building appeared less than half filled. The musical program was elaborate, two organs and two large choirs being employed for its execution. The musical director was Salvatore Galotti. As it may be of interest, especially to organists, I give the program herewith in full:

Salmi di Sesta in Falso Bordone (four voices), by S. Galotti; Ingressa Resurrexit (eight voices, two choruses), by S. Galotti; Gloria of the Missa Harmonica Paschalis (six voices), by G. Terrabugio; Post Epistolam Pascha nostrum (eight voices, two choruses), by S. Galotti; Offertorium Angelus Domini (six voices), by G. A. Floran; Credo, Sanctis and Benedictus (six voices) from the Mass of G. Terrabugio; Confractorium Pascha nostrum (eight voices, two choruses), by S. Galotti; Communion Suonata (two organs), by Carlo Pedron.

J. V. N. L.

AN "ALL-ENGLISH" PROGRAM

Anne Arkadij, American "Liedersinger,"
Preparing Many New Works

The increasing demand for "all-English" programs is being met by Anne Arkadij with a special program from the finest compositions of English and American composers, in which are several songs written especially for her voice. All-English, all-French and all-German programs will be given by the American *lieder* singer on her first concert tour of the 1916-1917 season, which will include many of the principal cities of the Middle West.

A large number of music clubs are securing Miss Arkadij for their course of artists' recitals, to give their club members opportunity to hear a native-born exponent of this charming school of vocal expression.

New Patriotic Song Dedicated to Canada
by Boston Composer

SHERBROOKE, QUE., May 10.—William G. Billings of Boston arrived in Sherbrooke to-day to introduce a new song to Canada, which represents the admiration aroused in a group of Bostonians by Canada's whole-hearted support of the Empire in the war. The music of "Canada, Our Canada," has been composed by Henry Dellafield of Boston, and the words are by a well-known Boston writer of verse, Henry Chadwick. The song is dedicated to the Women's Auxiliary of the Canadian Club of Boston, and was first sung in that city by Bertha Barnes, mezzo-contralto, from manuscript a few weeks ago.

Concert at Rutherford, N. J., Honors
"Ladies' Night" of Church Club

RUTHERFORD, N. J., May 20.—The "ladies' night" given by the Men's Club of the First Presbyterian Church on Thursday, May 18, took the form of a concert by the Schubert Club, those appearing on the well-arranged program presented being Mildred G. Reardon, soprano; Rose Bryant, contralto; Horatio Rench, tenor; George W. Reardon, baritone; Winifred L. Mayhall, accompanist, and Justine Roberts, reader.

WOULD SAVE ARTS PALACE AT FAIR

San Francisco "Examiner" Gives
Concert to Raise Funds for
Purpose

Bureau of Musical America,
1101 Pine Street,
San Francisco, May 19, 1916.

TINA LERNER and Vladimir Shavitch in a two-piano number, Elsa Ruegger, the 'cellist; Clarence Eddy in organ offerings and Mrs. Eddy in songs were prominent attractions at a benefit concert given recently by the *Examiner* for the purpose of raising funds to prevent the beautiful Fine Arts Palace of the Exposition from being destroyed. The entertainment netted about \$3,000.

English and Slavonic compositions were interpreted at the Thursday meeting of the San Francisco Musical Club, Mrs. Wallace Wheaton Briggs, president, by Frederick G. Schiller, May Mukle, Ada Clement, Mrs. M. R. Adams, Blanche Ashley, Mrs. Charles L. Barrett, Mrs. Edward Leach and Marguerite Raas.

At a recent meeting of the Pacific Musical Society, two songs by Dorothy Crawford, a talented young local composer, were sung by Jack Hillman, with Miss Crawford at the piano. "To My Mother" and "The West Wind" are the titles. Other participants in an excellent program were Zhay Clark, Louise Marie Lund, Frederick G. Schiller, Israel Seligman and Walter Wenzel.

Mary Carr Moore, the well-known California composer, sang two of her latest songs, "Dawn" and "If the Stars Were Only Fishes," at a Thursday evening banquet of literary people in Sequoia Hall, Eula Howard Nunan playing the accompaniments.

Elizabeth Short gave an interesting piano program at Hotel Oakland, assisted by Nathan Firestone, violinist; David H. Upright, baritone, and Gertrude Max, accompanist.

Mabel Riegelman, who has been singing in the East and the South, has returned to San Francisco for the summer.

French composers were featured in a program presented last Wednesday evening at the Abbey, in Oakland, by Sofia Neustadt, soprano; Douglas Soule, pianist, and William W. Carruth, organist.

Mr. and Mrs. Arthur Fickensher and

Adalbert Engel were the participants in a Tuesday evening concert given at the Hotel Shattuck, Berkeley, under the direction of Zoe Green Radcliffe.

Henry Hadley's "Golden Prince" was sung at the College of the Pacific, San Jose, last Monday evening by the Philharmonic Society, with Ruth Hayward, soprano, and Harold Pracht, baritone, as soloists. A symphonic program by Paul Steindorff and his orchestra included Schubert's "Unfinished" Symphony, two Massenet compositions and Tchaikovsky's Marche Slav. "Elijah" was sung on Tuesday evening, Warren D. Allen conducting.

Mme. Jeanne Gustin-Ferrier, who came to California with the Gazi Opera Company and located here, gave a recital in Sorosis Hall recently, assisted by Emile Rossett, violinist, and Achille Artigues, pianist. She is a highly cultured singer with a beautiful soprano voice.

The Pacific Musical Society and the People's Philharmonic Orchestra will next Thursday evening present Debussy's setting of "The Blessed Damosel," with Myrtle Claire Donnelly in the title rôle and Mrs. M. E. Blanchard as the Narrator.

Rhoda Niebling, soprano, and Marion Vecki, baritone, appeared in recital at the Fairmont Hotel last night.

THOMAS NUNAN.

Grace Bonner Williams Delights Hearers in Somerville, Mass.

SOMERVILLE, MASS., May 17.—High School Hall was filled to its limit last evening for the joint recital, given under the auspices of the Somerville Teachers' Club, of Grace Bonner Williams, soprano, and Carl Webster, 'cellist. Mrs. Williams completely captivated her listeners by her truly beautiful voice and magnetic personality and portrayed the meaning and intent of every song text. Mr. Webster's playing of Gounod's "Ave Maria" gave great pleasure. The accompanist was Carl Lamson.

New Albany Hears St. Cecelia Club

NEW ALBANY, IND., May 17.—At the Grand Theater last evening a large and very appreciative audience heard the spring concert of the St. Cecelia Choral Club, under the leadership of Harriet Devol. This club of twenty-four young women sang three part-songs in a most artistic manner. The assisting soloists were Ruth Shrader and Grace Hartley, violinists; Ella Lawrence Gardner, pianist; Esther Scott, contralto; Horace Schrader, tenor, and Arthur Scott, baritone. Miss Devol also sang twice.

H. P.



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35 YEARS AS ORGANIST

Brooklyn Church Honors Its Music Director, John Hyatt Brewer

The members and officers of the Lafayette Avenue Presbyterian Church, Brooklyn, honored John Hyatt Brewer, who for thirty-five years has served as organist and musical director at that institution, by tendering Mr. and Mrs. Brewer a dinner, on May 22, in Apollo Hall. On the evening preceding the dinner, an anniversary service took place and a splendid program was offered. It included Mr. Brewer's own Ascription, "It is a good thing to give thanks unto the Lord." The event was in the nature of a double anniversary, since it marked the completion of ten years' service by Elizabeth Tudor, the soprano soloist, at the church. Some 1500 persons attended.

About 150 were present at the dinner. The members of Mr. Brewer's quartet, which is composed of Miss Tudor, Mary Jordan, William H. Gleim and Jackson C. Kinsey, each offered two solos, combining for the "Rigoletto" Quartet. At both the anniversary service and dinner the organist was eulogized by the Rev. Dr. David Gregg and the Rev. Dr. Albertson. Both Mr. and Mrs. Brewer were the recipients of handsome gifts from the congregation, and Mr. Brewer's choir also presented him with a token of its esteem.

Raymond Havens Pleases in Piano Recital at Dartmouth College

HANOVER, N. H., May 17.—Raymond Havens, the young Boston pianist, made his initial appearance here yesterday afternoon at Dartmouth College in a piano recital, presenting the following program:

"Carnaval," Schumann; Etude A Flat Major, Etude C Major, Ballade G Minor, Nocturne F Sharp Major, Scherzo B Minor, Chopin; "Witches' Dance," MacDowell; "Clair de Lune," Debussy; "The Nightingale," Alabiéff-Liszt and "Rigoletto Fantasia," Verdi-Liszt.

No newcomer to Dartmouth audiences was ever received more cordially than Mr. Havens. After a masterful reading of the above numbers he was obliged to add extras to the program before the audience would depart. He is a pianist of marked poetical instincts, an expert technician and a sound musician.

McCormack Sings to Aid Dublin Riot Victims

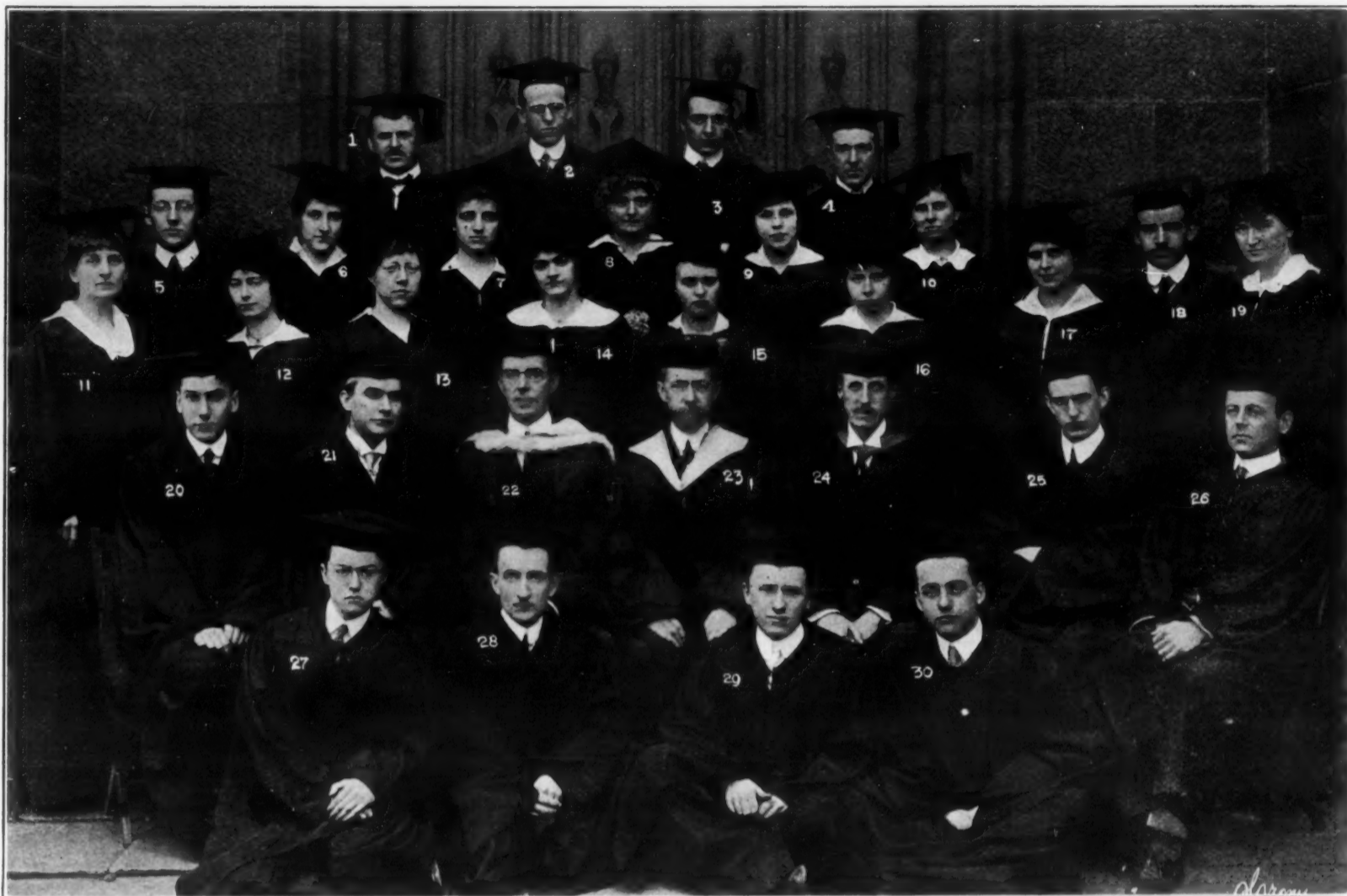
John McCormack gave a recital at the Century Opera House, New York, May 23, for the benefit of the Dublin Relief Fund. High premiums were paid for some of the seats, Otto H. Kahn, who donated the use of the Century, giving \$100 for four, and a total between \$8,000 and \$9,000 was raised. Among those who applauded the tenor were Margaret Wilson, the President's daughter, and Colonel House, who were guests of Dudley Field Malone. In the intermission, following a group of violin pieces, "Southland Sketches," by H. T. Burleigh, which had their first hearing in New York, Mr. Malone expressed thanks to the audience in behalf of Mr. McCormack. The tenor presented a characteristic program, assisted as usual by Donald McBeath, violinist. The Irish songs naturally evoked the greatest outbursts of applause.

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BRILLIANT PROGRAM GIVEN AT FIFTEENTH ANNUAL GUILMANT SCHOOL COMMENCEMENT



A Group of Teachers, Students and Graduates of the Guilmant Organ School—No. 1, Albert B. Mehnert; No. 2, Waldo S. Newberry; No. 3, William D. Brown, Jr.; No. 4, Frederic W. Berryman; No. 5, Lawrence Wales Holden; No. 6, Edith M. Pollard; No. 7, Edith E. Sackett; No. 8, Elizabeth E. Rinehart; No. 9, Laura Belle Parkin; No. 10, Cora F. Van Name; No. 11, Elizabeth Leonhardt; No. 12, May L. Yetman; No. 13, Gladys N. Gale; No. 14, Lizzie F. Sweet; No. 15, M. Ethel Smith; No. 16, Edith M. Yates; No. 17, Grace Konkel; No. 18, Howard A. Cottingham; No. 19, Marion Gillies; No. 20, Maurice C. Garabrant; No. 21, Cornelius Irving Valentine; No. 22, Clement R. Gale; No. 23, Dr. William C. Carl; No. 24, Warren R. Hedden; No. 25, Willard Irving Nevins; No. 26, Robert M. Treadwell; No. 27, J. Frederick Schmitt; No. 28, Frank W. Reynolds; No. 28, Frederick A. Wohlfarth; No. 20, Samuel L. McCloskey

A MEMORABLE occasion among this year's commencement programs was that given by the 1916 graduating class of the Guilmant Organ School on Thursday evening, May 25, at the Old First Church, Fifth Avenue and Twelfth Street. Those receiving their diplomas this year were Robert Morris Treadwell, Cora Finger Van Name, Edith Margaret Yates, Edith Elgar Sackett, Laura Belle Parkin, Howard A. Cottingham and Cornelius Irving Valentine.

Margaret Harrison, soprano of the Old First Church, was the assisting soloist, and the processional marches were played by two post graduates of the school, Harold Vincent Milligan and Willard Irving Nevins. Both marches were tributes to the composers to the school and its distinguished head, Dr. William C. Carl, Mr. Milligan playing his "Song of Victory" for the impressive opening processional, when the graduates, students and faculty of the school took their places, while another processional march, also in manuscript form, the "In dulci Jubilo" of Henry Seymour Schweitzer, a post graduate of 1904, was played by Mr. Nevins, of the 1914 class, before the presentation of the graduates for their diplomas.

Preceding the program the Rev. Howard Duffield, pastor of Old First Church and chaplain of the Guilmant School, paid an eloquent tribute to the aims and ideals that have been followed in the work of the school, established seventeen years ago by Dr. Carl as a memorial to his teacher, the great master organist, Félix Alexandre Guilmant. The brilliant work of the school, which led to Dr. Carl's being honored by membership in the French Academy, and which has ample proof in the fact that twenty-five

of its graduate pupils hold important positions throughout the country, five of them being organists in Fifth Avenue churches, was touched on by Dr. Duffield, together with a résumé of the notable names that make up the Guilmant School's advisory board, the foremost organists and composers of organ music in Paris and London.

Robert Morris Treadwell opened the formal program with a Guilmant composition, the beautiful First Symphony, which was given a reading that exemplified how well the interpreter had caught the spirit of the work. Another Guilmant work, in a different mood, was the "Marche Nuptiale" in which Edith Margaret Yates was welcomed and which she distinguished herself. The charming Brozic Fantasia in F Minor gave opportunity for hearing a young organist of decided gifts, Cora Finger Van Name, and Widor's Allegro from the Sixth Symphony was skilfully interpreted by Edith Elgar Sackett. To the well-arranged program of organ numbers was added the additional pleasure of Miss Harrison's offering, a request number, the Bishop "Lo, Here the Gentle Lark," in which Miss Harrison gave superb evidence of her perfect vocalism and fine musicianship. Dr. Carl accompanied the singer, who gave in response to an insistent recall, one of Dr. Carl's beautiful song compositions, "Spring Voices," which glows with the freshness and joy of springtime.

The first movement of Mark Andrews' Sonata in A Minor was played with ease and delicacy of conception by Howard A. Cottingham, and César Franck's Finale in F displayed the beautiful tone and artistic sense of Laura Belle Parkin. The program had a brilliant conclusion in the interpretation given the beautiful Bach Fantasia and Fugue in G Minor by Cornelius Irving Valentine. Both mem-

bers of the graduating class and Miss Harrison were the recipients of beautiful floral gifts.

While the Schweitzer Processional music was being played the graduates took their places before the chancel, banked in masses of greenery, where they were presented by Dr. Carl, and received their diplomas from Dr. Duffield. At the conclusion of the exercises a reception held by the Alumnae Association of the Guilmant School, when the new members were welcomed to the association, and the presentation of a handsome pair of cuff links made to Dr. Carl, Roy Kinney Falconer making the presentation in a short speech, in which he voiced the inspiration which Dr. Carl's life and work has been to the students who form the Guilmant Alumnae, and their pleasure in attending the fifteenth annual commencement.

M. S.

Giovanni Martinelli, tenor, will sing English songs on his concert tour next season, selected for him by ballot, in the various cities wherein he is scheduled to appear.

Ernest Schelling, American pianist, will spend his summer at Bar Harbor, Me.

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Chicago Composer Finds Omaha Legend Source of Inspiration

CHICAGO, May 19.—Music in America is passing through a critical period, thinks Henry Purmort Eames of the Cosmopolitan School of Music, who last January was commissioned by the Lincoln (Neb.) Commercial Club to write the music to Dr. Hartley Burr Alexander's libretto reviving the Omaha tribe's legend, "The Sacred Tree of the Omahas."

"The sources of the characteristic national art and culture we crave," says Mr. Eames, "are in the soil we live on. The time has passed when our writers, great or small, need turn to other lands or peoples for ideas and methods. I am not speaking for myself alone, but for men of greater powers now writing, and for all who feel the call to express themselves, when I urge a sympathetic hearing and broader understanding of the legend-art, both color and tonal, the religion and symbolism of our American Indian, of our American Negro and of the Creoles, mountaineers and plains-people."

"Rhythmically and melodically their songs and dances transmit the spirit we identify as American. The rhythmically disturbed sequence of accents known as ragtime is recognized the world over as reflecting a phase of feeling characteristically American. So also are certain intervallic relations, phrase lengths and melodic progressions a mirror of our genuine American folk-spirit. When once these natural sources are recognized and mentally lived by our writers, the result will be the musical expression of our

people in the language of our native soil.

"This is particularly the hour for unadulterated and vital Americanism in our art and culture. It is our privilege to honor our soil by developing as earnestly and enthusiastically as we can the flowers of primitive strength and beauty it has grown for us. While I am sincerely humble in the realization of my own limitations as a priest of American music, it is in this spirit and with a heart filled with love for my country and its wealth of traditions, far too little known, that I offer my musical setting to 'The Sacred Tree of the Omahas.'"

Folk-lore and folk-music have long been part of Mr. Eames's life interest and study. In Lincoln, during the autumn of 1898, he met Mr. and Mrs. Thomas Tibbles. Mrs. Susette LaFlesche Tibbles was the daughter of Joseph LaFlesche, the last chief of the Omaha tribe. Learning that Mr. Eames was sincerely interested in the customs, legends and music of her people, she gave him many hours of her time, and he gathered notes on various customs, ceremonials and Omaha melodies. She also took down from her old mother's lips several Omaha legends, which she translated and gave to him. It was then that he determined he would one day show his appreciation of her efforts and of the merit of Indian folk-lore by using these stories and rhythmic melodic patterns as the inspirational founts of a musical work.

Mr. Eames has followed the spirit rather than the letter of the Indian melodies, which have dominant characteristics such as the use of the five-toned scale (a scale with the fourth and seventh omitted), their habit of starting high and descending to a close, their strong and constant iteration of certain accents and their mixtures of duple and triple rhythms.

FARNSWORTH WRIGHT.

Ethelynde Smith Pleases Manchester, N. H., Audience in American Songs

MANCHESTER, N. H., May 21.—Ethelynde Smith, soprano, was one of the soloists at the fourth annual concert of the Manchester (N. H.) High School Orchestra and Glee clubs recently, singing "The Open Road," by Gertrude Ross, a song dedicated to Miss Smith, and two songs by Fay Foster. She took part in the production of Cowen's "The Rose Maiden" by the glee clubs and orchestra. Hearty applause after her group of songs resulted in Miss Smith singing as an encore "Shadow March," by Del Riego. The singer won her way to the hearts of her auditors at once and she was highly complimented by the critics on her artistic work.

Detroit Hears Program by Miss Stretch and Mrs. Caldwell-Mitchell

DETROIT, MICH., May 20.—Among the recent concerts of interest was that given by Emily Stretch, contralto, formerly of Chicago, and Mrs. Minnie Caldwell-Mitchell, organist of Westminster Presbyterian Church. A large audience was appreciative of the excellent program. Mrs. Caldwell-Mitchell's offerings included the Stoughton "Persian" Suite and Boellman's "Suite Gothique," and Miss Stretch gave songs by Strauss, Hildach, Rimsky-Korsakoff, Horsman, Gena Branscombe and Ethelbert Nevin.

Music in New York's Parks

[Editorial in New York Evening World]

Since the city provides no Sunday afternoon music in Central Park this season, the citizens of New York are furnishing it themselves. Last Sunday, May 14, out-of-door choruses in the Mall attracted hundreds of park visitors, and when supplied with leaflets on which

were printed the words of the songs, scores of New Yorkers, men, women and children, discovered they had voices and could use them to give genuine pleasure to themselves and others. The Sunday afternoon singing is to become a regular park feature. Here again is convincing proof of a sincere popular delight in open-air music. Doesn't it seem as if the great city of New York instead of cutting down its park concert program might have made an effort to enlarge it? It's a poor sort of municipal economy that curtails first the few free amusements provided for the public.

WOODRUFF CLUB CELEBRATES

Jersey City Society Has Luncheon to Mark Its Fourteenth Year

Fourteen years of successful work was completed in May by the Woman's Choral Society of Jersey City, N. J., under the leadership of Arthur D. Woodruff, who has been its only conductor. The event was celebrated by a luncheon, when seventy-five were present, the chorus being composed of from seventy to one hundred women. Guests at the luncheon were Mr. and Mrs. Woodruff, Mrs. Talbot R. Chambers, who organized the chorus, the officers, and others who have been influential in the society's success.

The last concert took place in the Easter season, with John Barnes Wells and Lois Ewell as soloists, and the society also gave the program for the last concert by the School Extension Committee at School 32 in the congested part of the city.

A. D. F.

Jersey City Pupil of Spiering Gives Demonstration of Her Art

JERSEY CITY, N. J., May 22.—Katherine Cavalli, who has been a pupil of Theodore Spiering for the past five years, three of them spent in Berlin in study with him, gave her Jersey City friends the pleasure of hearing her play one evening last week. The program was given at a musicale arranged for her appearance at the home of Mr. and Mrs. David Atwater Bishop. Miss Cavalli had Max Liebling as her accompanist.

Institute of Musical Art Pupils Form Club in East Orange

EAST ORANGE, N. J., May 15, 1916.—In honor of Frank Damrosch, director of the Institute of Musical Art in New York, local pupils of that school organized yesterday the Damrosch Club. The following officers were elected: Mrs. George Kanouse, president; Alice Brockett, vice-president; Phoebe Dixon, secretary, and Mrs. A. B. Sprague, treasurer.

P. G.

CHICAGO CHILD PIANIST IMPRESSES HER HEARERS

Twelve-year-old Frieda Himmelmann Reveals Remarkable Dexterity and Musical Understanding

CHICAGO, May 22.—The recital given by Frieda Himmelmann, the twelve-year-old piano pupil of Simon Buckhalter, at Central Music Hall yesterday afternoon, was a display of remarkable piano virtuosity. Little Miss Himmelmann hardly looks her age, being a very slight child, but her hands and fingers are wiry and strong as steel. She has a fleetness which many older players never attain, and also possesses a musical mind which, while it brings forth no striking individuality, reveals understanding of phrasing and the shading of her pieces, no doubt reflecting the good instruction she has received.

The child's excellent memory was demonstrated when she played without a slip the D Minor Prelude and Fugue by Bach, followed by the C Minor Sonata, Op. 10, Beethoven. The F Major Invention by Bach, as an encore, was also played with assurance and proper voice leading. The Field A Major Nocturne, the C Sharp Minor Waltz, by Chopin, and Weber's Rondo Brilliant made up a second group, and none of the pieces was in any way too difficult for her. The Field Nocturne particularly was played with much taste. A last group was made up of pieces by MacDowell, Liszt and Schubert-Heller.

Miss Himmelmann was assisted by Lawrence Levy, a young violin student from the classes of Alexander Zukowsky, who played two movements from the Mendelssohn Concerto and some shorter pieces by Drdla, Beethoven-Kreisler and Sarasate with good tone and with mechanical facility. He is a musical player and made a very favorable impression. Ida Rossen played his accompaniments creditably.

M. R.

Advanced Students of Zanesville Teacher Give Well Devised Program

ZANESVILLE, OHIO, May 20.—Mary Schorbe recently presented five of her advanced pupils in "An evening with Modern Composers" at her studio. The program, consisting of modern and ultra-modern compositions, was played from memory and was preceded by a short explanatory talk by Miss Schorbe, the modern school being discussed and illustrated by her in piano excerpts from "Tristan and Isolde," "Pelléas et Mélisande" and "I Pagliacci." Those appearing in the excellent program presented were Leona Myers, Mildred Benadum, Virginia Spangler, Freda Herman and Kathleen Iseman.

H. W. J.

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NORTHAMPTON'S PUBLIC SCHOOL MUSIC

Praiseworthy Results Obtained by
Mr. Short—Rossini's "Stabat
Mater" Sung

NORTHAMPTON, MASS., May 27.—Public school music in Northampton has for many years held an enviable position. The present supervisor, William J. Short, who has been in the position seven years, is also instructor in public school music at Smith College, and organist of St. John's Church. The High School Chorus, which includes 275 boys and girls out of a total school enrollment of less than 300, recently gave its annual concert, with the assistance of Louise MacMahan, soprano; Marion May, contralto; George Rasely, tenor; James Stanley, bass, and George C. Vieh, pianist, before an audience of nearly 2000 in John M. Greene Hall. The principal work was Rossini's "Stabat Mater." Henry Dike Sleeper was organist and Etta Miles, of Smith College, class of '17, accompanist for the chorus.

Mr. Short was complimented for his success in producing an acceptable chorus from the immature voices of high school students. The singing was vigorous, accurate and agreeable in tone.

"The chief value of Mr. Short's work, however," according to his associate, Mr. Sleeper, "is not to be determined by the accomplishment of an annual performance of an oratorio only. Desirable and gratifying as that work is, the really remarkable part of Mr. Short's work is the training up from the primary grades



William J. Short, Supervisor of Music in the Public Schools of Northampton, Mass.

through the high school, of a large appreciative public, itself able to take part in serious choral works, to understand much of the musician's language and aims, and genuinely to take pleasure in good music."

Part II of the program was devoted to individual numbers by Miss MacMahan, Mrs. May and Messrs Rasely, Vieh and Stanley, all of whom were warmly applauded.

As a result of such genuine love for good music the "study fever" has infected almost every child, and fortunately for them the men and women of Mount Vernon know enough to encourage this wonderful movement with their heartiest moral and material support.

Since last fall Mr. Coup, the able director of the Festival Chorus, has been putting his singers through the mill. (When applied to Mr. Coup this phrase may be taken literally, for Mr. Coup is not a professional musician, but one of the leading men in the Northwestern Milling Company.) During the past four years his chorus of 100 singers has grown into a big, jolly family, and each festival finds them in better form to master the task set before them. Meanwhile P. A. Chubb, the supervisor of music in public schools, has also busied himself with his 300 little singers and prepared for the music lovers of the little city the treat of their lifetime.

While all this bustle of preparation was going on a prominent music lover in Mount Vernon would open his home every Sunday to the followers of the art and by giving them intelligent renditions of the great masters' interpretations on the phonola he fired the workers to greater efforts.

Lately Mount Vernon gathered for three days of music feasting such as they never dared to dream of a few years ago.

On the first day "Samson and Delilah" was given in oratorio form with Elsa Lyon in the rôle of *Delilah*, Paul Althouse as *Samson* and Robert Maitland singing the rôle of *Dagon*, the high priest, Ralph MacCall from Columbus as *Abimelech* and Lawrence Sperry, a talented Mount Vernon singer in the rôle of an *Old Hebrew*, formed the cast. Mrs. Wilbur T. Mills, the eminent organist from Columbus, played the accompaniment and lent the soloist, chorus and the inspiring director a fine support. Mr. Coup was fortunate in his choice of soloists, and the

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MOUNT VERNON, OHIO, May 22.—A splendid example of the power of musical co-operation in a community is provided by Mount Vernon, Ohio, and this co-operation is a vital force which has helped to make an artistic as well as financial success out of four annual music festivals, the last of which was recently concluded.

If you seek the secrets of Mount Vernon's musical success you will find two vital reasons.

First, as Miss Fadden, one of the leading piano teachers, states it:

"I do not claim that Mount Vernon is the musical mecca of America, but I will wager that there is not another city in the United States where the children derive such joy from their competition to excel in their playing of Bach's Fugues and his other studies as do the youngsters of our city."

Some years ago a conscientious music teacher struck Mount Vernon and he started them right.

Here we have the first reason for their success.

"We are too busy for petty strife and chronic dissensions." These are the words of Mrs. Pyle, the leading violin teacher, and here you have the second reason for Mount Vernon's splendid musical growth.

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chorus sang unflinchingly under his baton.

On the second day of the festival, the chorus shared honors with Estelle Harris, a talented soprano of New York, and Mrs. Wilbur T. Mills, the official organist of the festival. The chorus sang the varied numbers with a buoyant spirit.

The following day the Children's Chorus, under the able direction of Mr. Chubb, with Miss McNabb playing the accompaniments, furnished a fitting climax and finale to Mount Vernon's greatest Musical Festival. Mrs. Margaret Berry Miller, the well known soprano from Columbus, Ohio, sang some interesting numbers, pleasing her audience and adding to the success of the day. The children carried off well deserved honors. LASZLO SCHWARTZ.

SUMMER WORK OF CHORUS

New Singing Society Plans to Go on with Weekly Rehearsals

An innovation in singing organizations is to be made this summer by the New Singing Society, L. Camilleri, conductor, that is planning to continue its activities throughout the summer season in New York. The conductor and the patronesses of the society, including many prominent women, believe there is great need for wholesome recreation during the time when many clubs and classes suspend activities, and aim to continue the weekly meetings of the organization, with outdoor sessions whenever practicable.

The New Singing Society is one of the season's younger organizations, designed to give young people an opportunity for self-expression through music and to promote a knowledge and appreciation of good music. It has already a membership of 200 young men and women. Meetings are held each Friday evening at eight o'clock in the National Board Building, 600 Lexington Avenue.

The organization committee and patronesses include:

Mrs. Martha B. Schirmer, chairman; Mrs. Frederick H. Cone, Caroline B. Dow, Mrs.

Harry Harkness Flagler, Mrs. E. R. L. Gould, Mrs. Edward S. Harkness, Dorothy Heroy, Mrs. Otto Kahn, Mrs. Albert Lythgoe, Mrs. Dunlevy Milbank, Mrs. William Fellowes Morgan, Charlotte R. Stillman, Mrs. Edward T. H. Talmage, Edith L. Jardine, secretary.

MME. BUCKHOUT IN YONKERS

Noted Soprano Welcomed in Program of Dedicated Songs

Mme. Buckhout, the popular soprano, gave a successful recital at Elks' Hall, Yonkers, N. Y., on May 22. Mme. Buckhout, who specializes in songs dedicated to her, sang a long list chiefly by American composers. She was in excellent voice and won marked approval for her singing.

Among the most successful songs were Christiaan Kriens's "Love in April," James P. Dunn's Serenade, Oley Speaks's "April Rain," Floy L. Bartlett's "If I But Knew," two songs by M. Blazejewicz, P. M. Faraday's "Little Princess Look-up" and Gilbert's "A Valentine." Frederick W. Vanderpool's "A Song for You" was so much applauded that the soprano sang it three times, accompanied by the composer. Mr. Loomis, who was in the audience, also accompanied his "Awake" when it was redemanded. F. W. Riesberg was the able accompanist of the evening.

New Britain, Conn., Catholic Choral Union in Annual Concert

NEW BRITAIN, CONN., May 15.—Extremely successful was the annual concert of the Catholic Choral Union given last night under the direction of F. F. Harmon. The chorus sang with verve and accuracy Rossini's "Stabat Mater" and Haydn's "Spring," the solo parts being taken in exceptionally fine fashion by Marie Stoddard, soprano; Elsie Baker, contralto; John Finnegan, tenor, and Donald Chalmers, basso. These artists had been warmly lauded in advance, and fully justified every contention made for their artistic prowess. Every seat in Russwin Lyceum was occupied. W. E. C.

"WHAT AMERICA NEEDS IS WAR!"

A Necessary Preliminary, Declares an Indulgent and Kindly Critic, to an Awakening from Our National Lethargy, Smug Complacency, Conceit and Forgetfulness of the Traditions of Our History—Then, Perhaps, We Might Know How to Appreciate and Produce Good Music—How the Moving Picture Theater Might Help to Elevate the Tastes of the Masses

By Dr. P. J. GRANT

"WHAT you need is a war, bloody war, a great catastrophe of some kind, something to awaken you out of your lethargy, your superlative egoism, your smug complacency, your insufferable conceit that you are superior to all the rest of the world. Liberty is forever on your lips, yet most of the time it is that worst of all tyrants, license masquerading in the garments of something which is for the most part a myth—a thing, in *potentia*, but very seldom since man first talked of it, in *esse*.

"You are suffering from national and

artistic diabetes; you are 90 per cent sugar and the remainder plain mush."

I am not responsible for these opinions. The speaker is cosmopolitan, both in training, education and blood; his father, a well-known composer, is half Hungarian, half Russian; his mother, the daughter of an Italian painter who married the daughter of a Dutch novelist. He is also, like his father, a composer, and although quite young has produced a considerable number of works that have received more than favorable notice not only for their originality but for their virility. But his great hobby is philosophy; he gathers philosophic degrees as some people gather rare stamps or old coins. He knows the streets of Tokio and Canton as well as he knows Unter den Linden or Les Grands Boulevards. He has the gift of languages and feels at home wherever he goes. His observation is of the keenest, yet always sympathetic and never cynical. Above all things he loves music; to him it is the salt which makes the mess of life endurable, but he has some quaint ideas in regard to it:

"To enjoy music you must be a philosopher and for that reason Americans can really never love and enjoy it as it should be loved and enjoyed. They are in too much of a hurry to be philosophers. You have music; yes, Lord, yes, but clothes do not make a gentleman any more than a Paris gown makes a gentlewoman. You are too shallow, too superficial; you are without depth; you live too much in the present; you have forgotten your own past glories—Washington and the men who fought with him, Lincoln, Grant, Lee, Patrick Henry—they are fast becoming legends. And yet it is out of memories such as these that art, and most of all music, must find its inspiration. For the Frenchman, Napo-

leon still lives; for the German, Bismarck still rules his destinies; for the Russian, Peter the Great is not dead, but still dreams of a Russia civilized and regenerated. Yes, you need a war."

Pacifist Who Changed His Mind

"But, Axel, I thought you were a dyed-in-the-wool pacifist! I thought that is why you left Europe and are here! Why, it is only a few years ago when your symphony was produced; just when the war clouds were gathering, you remember what you said? 'This will put music back a century. After the cataclysm, when nations have bled each other white as veal, when those who are left must build up what those who are dead have torn down, what time will they have for music?'"

"Yes, I know, but then only truly great men (this with a wry smile) change their opinions. Even your Mephisto—why, only a few months ago he called Caruso the low comedian of opera—which is equivalent to calling him an operatic mountebank—and now, have you read what he says about him in his latest musing? After this war we shall need music; need it as we have never needed it before; not to forget—that would be impossible—but to banish for the moment the horrible nightmare of remembrance which would destroy the little reason left to us. There will be a wonderful revival of all the arts, especially of music, because, while it is the most sublime, it is the most democratic. The other arts we enjoy as individuals. If the ragged and muddy working man annoys our sensitive feelings, we can preserve our aloofness by moving on to some other picture, some other statue; we can enjoy our book in the quiet of our study, and no one obtrudes. But music? It is the only thing on earth like the worship of God, when we gather, poverty and riches, rags and opulent clothes, station or the lack of it—all these things are forgotten; it is as if we possessed one common soul, one common thought, one common exquisite feeling. There is a sympathy bringing us all to one common level. Hatreds are forgotten, station is left outside the door, poor clothes—alas, poor clothes will always be poor clothes—but for the moment the rents have disappeared, the stains have vanished and music, the deified sorceress, has done it all! She has performed a miracle and has made us brothers!"

"But, Axel, are you not inconsistent? First you talk bloody war, you, a pacifist, and then you come back, and now all this beautiful talk about music and the common brotherhood! Explain yourself."

Moving Picture Music

"Yes, I talked bloody war and I felt it; for that matter I still feel it, after what we have seen and heard, don't you?"

(I suppose I had better explain. We had been to a movie show; not one of those inferior, low class affairs, at least it was supposed not to be, and the only proof that I can offer in support of that is that the prices were double what was asked at the common or garden variety.)

"Yes, I talked bloody war! Did you see that audience—intelligent-looking, well-dressed, to all appearance cultured, refined? And then did you hear the music they listened to and applauded, with hysterical applause—the music of the jungle? Close your eyes and would it be very hard to imagine that you were present at some voodoo rite in the heart of darkest Africa? Music without intelligence, without ideas, without feeling, without symbol, music dragging them down to the level of the ignorant and naked savage, feeling in it the same irrational, unreasoning pleasure that he feels in it. Music fit only for people who do not think and do not want to think! The music of a people who live only for the materialistic moment. Bloody war? And they listened to that for two or three hours! Yes, you need a bloody war. As I sat there I wanted a machine-gun to blow that orchestra out of existence, and most of all, its conductor, for he should know better. I know him, know him well and there is not a more competent musician either here or in Europe. Did you hear what he did with that one decent piece of music which he gave us? He revealed the really fine artist that he is and the audience liked it immensely, but he was blind, stone-blind, stupid, criminally so; it should have been to him a revelation, but he let the precious opportunity pass. It was a moment that could have made of him a great leader, giving to the

people great music which in their souls they long for, but he was deaf to his great chance. He was a foreigner brought up to believe that your culture is non-existent or at most a miserable pretense; that the music most after your heart's liking is that which has its origin in the colored purlieus of Charleston or a South Carolina swamp. The Irish and the Jew have protested (and successfully, too) against the caricature of them presented on your stages. I, for one, cannot understand why the respectable and educated portion of the colored people do not make a vigorous protest against a style of music which places them on the level of the unthinking simian.

What Americans Want

"That conductor could not sense that below the seeming frivolity and hysteria of his American audience there was a soul which could be awakened. Would an American conductor have been as blind? I do not believe it. He would with his quick perception, his American wide-awakeness have seen that the moment was thrice blessed and would have made use of it. He would have followed it up with something much better than Puccini. He would have led them on with something from 'Faust,' 'Carmen,' melodious selections from Weber, then something more ambitious, but still keeping to the melodious, the 'Pilgrim's Chorus,' the Bridal Song from 'Lohengrin.'"

"Do not tell me the American people do not want these things, are not sufficiently musically educated to appreciate good music—that is all wrong, deplorably wrong. When the sort of music I speak of was given in the parks, your people went crazy over it, and then it stopped. Think of it! For a paltry hundred thousand dollars it stopped. That was a piece of civic criminality that could not occur in Europe. Ah, you are a magnificent nation, but you must admit there are some things which we do better over there! A little of the efficiency that you rail at so much and profess to despise would help you wonderfully.

"Take that house we were in to-night. It seats 3000. Why, with the kind of music I speak of and at the price of admission, I could fill a house twice its size. I could afford to double my orchestra, employ young, ambitious artists with really fine voices to give them the best vocal music, and in ten years retire—a millionaire! But as I say, you are a short-sighted people. You cannot see beyond your noses. In the hands of cultured people the movies could be made one of the most uplifting of influences. See what they have done for temperance! When I was here fifteen years ago New York was a pretty drunken town. Now look at it. It is a model of temperance. The New Yorker does not notice it, the man on the spot never does, but the occasional visitor cannot help seeing the marvelous change for the better. What has done it? The movies. What all your preachers, reformers, social workers and temperance associations could not do, the movies are doing. They are bringing about a temperance reform that means much for the welfare of the working man. Why? Because for a few cents they are giving him what the preacher, the legislator and the reformer failed to give him—an adequate and satisfying substitute for the saloon. And what the 'movie' has done for temperance it can do for good music, without any falling away of patronage, without any financial loss, without increase in cost.

"The people are beginning to tire of the Laura Jean Libby pictures that are foisted on them. There is a dead sameness to them, a lack of originality. It is humanly impossible, so many pictures are being produced, to find really good plots; something must be found to hold the millions who frequent them every night. There's your solution—good music."

Good Music Pays

And here, reader, let me interrupt my talkative and enthusiastic friend for a moment. You may think his scheme an impossible one, but just that very thing is being done here in New York and with success. I know of two instances. Only a few days ago I had a talk with Mr. Rothapfel, the genial and courteous director of the Rialto Theater, easily, as far as the interior is concerned, the most beautiful theater in New York. Mr. Rothapfel is trying to do just that thing which my friend has outlined. He has

[Continued on page 43]



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"WHAT AMERICA NEEDS IS A WAR!"

[Continued from page 42]

an orchestra of the very best, consisting of thirty-seven pieces, one of the finest organs in the city, a male quartet and one or two vocal artists. While the music is not of the high-brow type, it is immeasurably superior to the low-brow jungle rot that one hears in 99 per cent of the other houses. Selections from the operas, violin solos and songs that have really a musical value.

"Does it pay?" I asked him. "Most emphatically," was his answer. "Fifty per cent of my audience does not come here for the pictures, but for the music."

"Do you think that the musical taste of the people is improving?" He answered me Scotchwise.

"Have you noticed that in the last two years there has been no such thing as a ragtime hit?" Though he did not draw the inference, I did—that the people are growing tired of it, nauseated with it and are asking for something better.

Work of an American Conductor

The second instance is this: In our neighborhood we have a small moving-picture theater; it seats only 600; we have no vaudeville turns, just pictures and music, but the music is of the very best. True, the orchestra is a very small one, just five pieces, but each member is an artist. One is from the Imperial Opera of Moscow, another was for many years with the Metropolitan Opera. What it lacks in quantity it more than makes up in quality. Leading the small orchestra is an American, Sylvestre Krouse. He has studied under the best masters both in Leipsic and Paris. From the moment he took charge he barred the jungle music. In the beginning many of the American patrons objected. To be deprived of their beloved ragtime, that was an outrage not to be endured. Fortunately for the cause of good music most of the patrons are foreigners and they stood by Sylvestre. Up there, you see, we are all friends and in our little theater there is an air of sociability, an *intimité* one rarely finds in an American audience. Well, our American friends are fast becoming used to good music;

they are learning to appreciate it, and it is no uncommon thing for Friend Sylvestre to hold quite a reception of his admirers, among whom not the least enthusiastic are many native born.

A few evenings ago we had "Peer Gynt" on the screen, and our beloved little conductor gave us an evening of Grieg and Sinding and it cost us (honestly, I am ashamed to tell you) fifteen cents (just the price of three beers)! For the few evenings that picture lasted more than 3000 persons had an opportunity of hearing these Scandinavian composers, and not a single low-brow asked why "Bill Bailey wouldn't come home!"

All honor to Sylvestre Krouse, our modest little pioneer. In his quiet, unassuming way he is doing a great work that the others would do well to take example by.

Do you think, my serious reader, that the men who are compelled to play (seri-

ous musicians most of them) these simian cacophonies enjoy it? Don't you think they would much prefer to give you the other kind if only their short-sighted, uneducated, uncultured managers would allow them? When you ask your vegetable man for a cabbage, do you accept the first decayed article he is apt to present to you? When you are paying out your hard-earned money for a steak, you want something that wasn't made in a rubber factory; and if you can't get what you want, you go elsewhere. Unfortunately, in the case of the 'movies' that is impossible, but you can at least protest. A postal card costs one cent; a few vigorous sentences, thus: "To the director of the ————Movie Theater—We, the undersigned patrons of your theater feel we have the right to protest against the exclusive use of ragtime music in our theater. An evening of such music is an insult to our intelligence. Give us at least a little of some-

standard set by these musicians was a high one; the program, too, was removed from the ordinary. It opened with the Mendelssohn "Fingal's Cave" and included mainly modern music. Especially fine was Miss Austin's playing of the Andante and Finale from the Mendelssohn Concerto and Miss Otis' interpretation of "Je suis Titania," from Thomas' "Mignon." As an encore Miss Austin gave Boccherini's Minuet, with string accompaniment. Fully 1500 heard and applauded the program.

BRAMHALL SALON SERIES

Noted Artists Engaged for Next Season in New York

Mrs. Anson Dudley Bramhall announces that the afternoon musicales of the Tuesday Salon, which she was forced to discontinue last winter because of ill health, will be resumed next season. As formerly, the concerts will take place on Tuesday afternoons in the large ballroom at Sherry's, New York, and five in all will be given, two in December, two in January and one in February, with an additional evening concert also scheduled for February, when a request program will be offered. The artists for this concert will be chosen by popular vote of the subscribers.

Among the artists for whose appearance at these musicales arrangements already have been completed are Mme. Edvina of the Chicago, Boston and Covent Garden companies; Mme. Marie Rapold and Anna Fitzu of the Metropolitan; Mme. Loretta del Valle, the soprano, who has been touring with Albert Spalding; Frances Ingram and Emma Roberts, American contraltos; George Harris, Jr., and Paul Althouse, tenors, and Emilio de Gogorza, Edgar Schofield and Louis Graveure, baritones. The instrumentalists will include Ethel Leginska, Germaine Schnitzer, John Powell and André Benoist, pianists; William Willeke, cellist, and Albert Spalding and Albert Stoessel, violinists. Negotiations with others of equal prominence are pending.

Claire Rivers and Louise Davidson Give Joint Recital

Claire Elizabeth Rivers, pianist, and Louise Davidson, soprano, gave a joint recital in the Straus Auditorium of the Educational Alliance, New York, May 17. There was an audience of good size, which applauded the offerings of both artists enthusiastically. Miss Rivers was heard in the Wagner-Brassin "Magic Fire Music" from "Walküre," a number of MacDowell and Liszt pieces, and a Chopin group made up of three preludes, an étude and a waltz. She played with understanding, technical efficiency and musical feeling and was rewarded with warm approval. The aria

thing better." Then sign it yourself and get half a dozen of your friends to sign.

Will it work? Well, I know of at least one case where I and a few of my friends sent just such a protest and it succeeded. Moreover, I have a letter of thanks from the director for calling his attention to the matter.

"Now, Axel, get on with your bloody war!"

He went to his piano, took from it a bundle of the latest American music and laid it before me. "Look at that! That's what I have come to, reviewing that—love and dove, ring and spring, true eyes and blue skies. How I should love to write a little one of my own about kicks and bricks and big sticks! Of course it will never hurt one to listen to them any more than they hurt the brains (?) of those who composed them. Sugar, sugar, sugar, diabetic mush; and complacent singers sing them and complacent audiences listen to them.

"But why rail? Only a cataclysm will rouse you out of it. Yes, I want a war, a bloody war—and I want to place those composers where the shells are falling thickest, and 'They never will be missed; they never will be missed!'"

"Connais tu le pays" from "Mignon" gave Miss Davidson an opportunity to reveal her excellent vocal qualifications. She also sang N. Clifford Page's charming "Three Little Chestnuts," Schumann's "Lotosblume," Homer's "Banjo Song," and Brahms's "Cradle Song" in a most attractive way that won her a number of encores.

Oscar Spirescu to Direct Summer Concert of Cincinnati Orchestra

Oscar Spirescu, the Roumanian conductor who was brought to America by Henry Russell to direct opera performances at the Boston Opera House, was placed under contract recently by Mrs. Charles P. Taft of Cincinnati, president of the Cincinnati Symphony Orchestra, to direct a summer series of concerts by that organization at Zoological Garden, Cincinnati's fashionable summer resort. Dr. Ernst Kunwald, the orchestra's conductor, will spend the summer in the Adirondack mountains. Chevalier Spirescu will leave for Cincinnati immediately upon concluding rehearsals for the performance of Verdi's "Requiem" at the Polo Grounds on Sunday afternoon, June 4.

Sing "Aida" at Heidelberg University in Tiffin, Ohio

TIFFIN, OHIO, May 23.—The Heidelberg University Oratorio Society, Tiffin, under the direction of Professor Frank W. Gillis, recently gave a very successful production of "Aida." The solos were sung by Mme. Dorothea North, soprano, Chicago; Mme. Edna Swanson Ver Haar, contralto, Chicago; Edward Walker, Chicago; Marion Green, Chicago; Talmage Bittikofer, a senior in the conservatory, and Maizee Bridges, a former student and assistant to Professor Gillis.

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Martha Phillips, Charming Swedish Soprano

The Land of the Midnight Sun has sent another of its talented daughters to us in the person of Martha Phillips, lyric soprano. For an unknown singer to find a place on a Kreiser program in a big city is an unusual honor and one which was accorded to this Swedish soprano by the New England impresario, Albert M. Steinert, who, having heard her, engaged her to appear at one of his most important concerts in Providence, in conjunction with Fritz Kreisler, on Tuesday, April 25. That Mr. Steinert's judgment was not misplaced was amply borne out by the press of that city.

Offers of immediate engagements followed this appearance, but Mrs. Phillips has decided to suspend all activities except those of working up a program for the recital which she will give in New York early next fall.

Mrs. Phillips's husband is J. Campbell Phillips, the well-known American artist.

1500 Hear Concert of Morristown, N. J., Friday Evening Club

MORRISTOWN, N. J., May 18.—Last night the Friday Evening Club gave an exceedingly successful concert in the Park Theater. With Henry Liff and his orchestra there appeared Florence Austin, violinist; Florence Otis, soprano, and Wilhelm Van De Wall, harpist. The



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Sang with notable success — May 4, "Elijah," with the Middlesex Musical Association, Middletown, Conn.; May 10, "The Creation," at Amherst College.

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END SPOKANE ART SOCIETY'S SEASON

Song Recital Has Large Audience
—Attractions for Coming Year Planned

SPOKANE, WASH., May 20.—On May 16 the Musical Art Society closed its season by presenting Mme. Hesse-Sprotte of the Standard Grand Opera Company of Seattle, in a program of German *lieder*, arias and modern songs. Mme. Hesse-Sprotte charmed the large audience. The inspiring "Frühlingsnacht" of Schumann had to be repeated. Besides accompanying in an artistic manner, Edgar C. Sherwood was heard in organ solos.

Skovgaard, the Danish violinist, was heard before a large audience at the Lewis and Clark High School on May 9. He aroused the audience to a high degree of enthusiasm. The assisting artist, Molly Byerly Wilson, contralto, is possessed of a good voice and was doubly encoored for her singing of an aria from "Samson and Delilah." Mrs. Alice McClung scored both as piano soloist and accompanist. The soprano, Florence Hawkins, displayed sweetness of tone. Clara Freuler sang "Elizabeth's Prayer" acceptably. Francis W. Cowles, baritone, did good work.

The "Erl King's Daughter" was given by the choir of the First Methodist Church recently under the leadership of George A. Stout. The principal parts were taken by Mrs. C. C. McEachran, soprano; Mrs. A. C. Perrin, contralto, and C. Rollin Smith, baritone. Mrs. Ruby Redmon Stout accompanied at the organ and Alice Hurn was at the piano. The chorus had been well trained and the ensemble was most pleasing.

M. S.

NAMED FOR A SONG

How William Henry Harrison Christened Indiana's First Capital

NEW ALBANY, IND., May 23.—During the summer, the various cities of Indiana will celebrate the centennial of the State's admission into the Union. On June 2 and 3, Corydon, a small town on the southern border, will give the most notable celebration of the series, inasmuch as it was the first capital of the State.

It was here that the constitution was drafted, under the celebrated constitutional elm, the delegates to the first Constitutional Convention elected and the State government organized. This was in June. In November the Legislature

met, and in December the State became one of the units of the Union.

One of the most interesting facts about the little city of Corydon is the circumstance of its naming. It was named for a well-known song of the time called "Corydon," the author of which is now not known. The story is as follows: William Henry Harrison, Territorial Governor before Indiana became a State, had extensive land holdings and a grist mill in the neighborhood of what is now Corydon, and made frequent journeys to the locality to look after his interests. At such times he was the guest of a family named Smith. A daughter in the house had a sweet soprano voice, and as the Governor was very fond of music, she sang for him whenever he asked it. "Corydon" was his favorite song, as it was also that of Miss Smith. On one of his visits he told the family that he meant to lay out a town in their vicinity, and asked that they select a name for it. Immediately the young girl begged that it might be called after the song they both loved. This pleased the Governor greatly, and the new town was "Corydon" from that day.

This musical christening may, or may not, have had something to do with the musical atmosphere that has always hovered over the town, and made musicians and music-lovers of so many of its denizens. At the anniversary celebration, many of these singers and instrumentalists, some of whom have become famous, will "go back home" to lend their talent for the occasion. Among these are Fanny Cole and John Sample, now of Louisville, both of whom have had operatic experience abroad and much concert experience in this country.

The Perdue University band of sixty pieces and the Indiana University Orchestra of eighty players will also participate in the program and will furnish the music for the pageant to be given by the school children, under the direction of Indiana Pageant Master William Chauncy Langdon.

H. P.

Emma Loeffler to Wed

Announcement was made in Pittsburgh last week of the engagement of Emma Loeffler of that city to Charles Frank Zaruba, a Pittsburgh banker. Miss Loeffler studied in Berlin and Paris and sang in opera in various European cities and in New York with the Manhattan Company. She has also taught singing in New York.

Gaston Sargeant to Be a "Rookie" at Plattsburg

Gaston Sargeant, the basso, who has been engaged for the Chicago Opera next season, is to demonstrate practically his belief in preparedness by joining the first military training camp at Plattsburg, N. Y., this summer.

HANNA BUTLER

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AMATO ADDS \$35,000 TO ITALIAN FUNDS

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Pasquale Amato, baritone of the Metropolitan Opera Company, has been a most patriotic Italian, and, through his efforts alone, more than \$35,000 has been contributed to the various Italian Relief Funds.

Mr. Amato has four brothers who are on the firing line for Italy and naturally, he takes a great interest in the distress in his native land. Among charity events for which he has sung were the benefit in Southampton, Long Island, for Italian wounded soldiers; the big Biltmore benefit for the Italian Red Cross, and the Italian War Relief on Jan. 22. His last Italian benefit was a concert arranged in Philadelphia, when the Italian Ambassador and the Marchessa Machi Celleri were present. After the performance there was a supper in honor of the Ambassador and Marchioness, when Mr. Amato sang the baritone songs from the "Barber of Seville" and "Pagliacci."

After he finishes his concert season at the music festival in Norfolk, Conn., on June 7, Mr. Amato will remain in America for the summer. It was decided recently that he would not attempt the voyage to Italy with Mr. Gatti-Casazza, but would take one of the Victor Herbert cottages on Lake Placid and join the large colony of musicians there. Mr. Amato will be accompanied by his wife and his two sons. He will remain at Lake Placid until his concert tour begins the early part of October. From then until the opening of the opera he will have concert engagements almost daily under the direction of the Metropolitan Musical Bureau.

Mr. Amato will make a concert tour under the direction of the Metropolitan Musical Bureau, which will take him to the Coast. Giuseppe Bamboschek, the assistant conductor of the Metropolitan Opera, will be his accompanist, and David Hochstein, violinist, his assisting artist.

PROVIDENCE SYMPHONY FINALE

Plea for Financial Support Made by President Burchard

PROVIDENCE, R. I., May 26.—The Providence Symphony Orchestra gave its third and last concert in Infantry Hall last Monday evening. Claudia Rhea Fournier, contralto, was the soloist. The orchestral numbers were Mozart's G Minor Symphony, Mendelssohn's "Ruy Blas" Overture and other numbers by Massenet, Michiels and Clies. Under the direction of Roswell H. Fairman, the orchestra, composed entirely of local players, has reached a point of artistic excellence very gratifying to its friends. Still further financial support is needed, however, and a brief address along these lines was made during the intermission by the president of the Providence Symphony Orchestra Association, Roswell B. Burchard.

Mme. Fournier, an artist-pupil of Harriot Eudora Barrows, gave a finished performance of her aria, "Adieu Forets" from Tchaikovsky's "Jeanne d'Arc," and received great applause. A. P.

Muskogee (Okla.) Has Its First Community Sing

MUSKOGEE, OKLA., May 27.—The first community sing held in Muskogee took place on Sunday, May 21, at St. Paul's Church, under the auspices of the Ladies' Saturday Music Club. A program of familiar songs was given, together with vocal and instrumental numbers by Mrs. D. E. Melton, Mrs. W. A. Green, Mrs. E. D. Bevirt, Mrs. Claude L. Steele, Lilli Belle Deitz, Leila Munsell, Robert Howe, Katherine Deitz, S. B. Gamble and W. G. Braly.

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URGES OPERA COMIQUE WITH REALISM OF MODERN SCHOOL

Gap Between Grand Opera and Musical Comedy May Be Filled by This Pouring of Old Wine Into New Bottles—How Richard Wagner Stopped the Growth of This Operatic Form—Absolute and Conventional Realism Contrasted

By ERNEST T. CARTER

[This article was read recently by Mr. Carter before the National Opera Club of America]

REALISM on the stage, as in other branches of art and literature, may be defined as the representation of things as they really are, as opposed to idealism, where absolute beauty is the sole criterion and where nothing ugly is justified on the ground of being merely "true to life" or true to the probabilities of the situation.

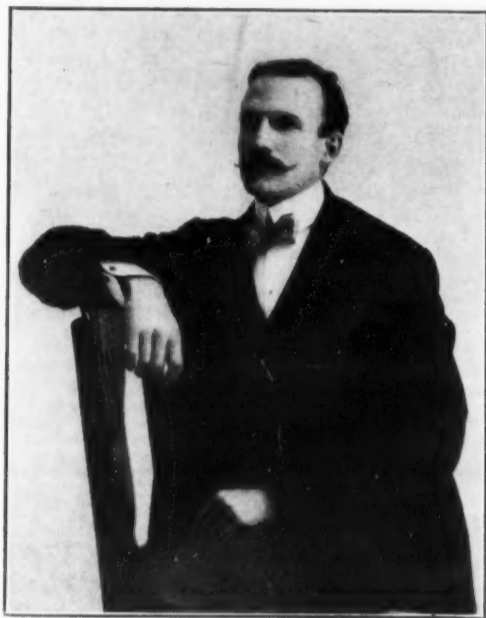
An important distinction, however, must be drawn between absolute realism and conventional realism, a distinction which is nowhere more marked than on the stage. To illustrate: In "Pagliacci," when *Nedda* and *Canio* make their first entrance in a real donkey cart, with a real donkey, and *Canio* really beats a real bass drum, this is a clear case of absolute as opposed to conventional realism. On the other hand, in "Cavalleria," when you hear the crack of a whip and the jingle of bells off stage and *Alfio* strides in with a whip in his hand, your mind easily supplies the gaudily painted Sicilian cart with its small horse, just out of sight in the wings. And, in its proper place, this conventional realism is quite as satisfying as the actual. It is for the author and composer to determine, in each case, whether absolute or conventional realism is better calculated to secure the proper emphasis or better to preserve the artistic balance of the scene as such or in its relation to the whole work.

Symbols Sub-Conscious

In conventional realism, therefore, numerous signs and symbols are employed which men have come together upon and tacitly agreed to accept as representative of realities; and in opera these signs and symbols have become so familiar that we accept and understand them without consciously translating them to ourselves. In fact, we have almost forgotten that all grand opera,

even the most realistic, is dependent for its realism on the preparedness of our minds to accept dialogue, carefully set to music and sung, as the symbolic representative of the real thing, spoken dialogue.

In other words, when we go to a performance of the spoken drama, we judge its realism in this respect by an absolute standard, while in opera we un-



Ernest T. Carter, the Prominent American Composer

consciously make allowance for the limitations imposed by the setting of the dialogue to music, and this allowance naturally extends to the gestures and movements of the singing actors.

In both the spoken and the lyric drama there are four elements through which the illusion of reality may be conveyed: (1) Through the story of plot, which is the author's province; (2) through the delivery of the dialogue; (3) through the visible, physical movements of the actors, and (4) through the scenery and costumes. So far as concerns the story and the scenic effects, opera and the spoken drama are judged on much the same basis of absolute realism, but when it comes to dialogue and action in opera the illusion of reality is maintained, as we have noted, only through our familiarity with this musical medium of expression.

Spoken Dialogue Frowned Upon

Right here we encounter a curious contradiction, which has had a significant effect on the development of opera. That great high priest of realism in opera, Richard Wagner, who redeemed grand opera from the formalism and unreality of the earlier Italian school, may be said to be responsible for the halt in the development of that form of opera where the absolute realism of spoken dialogue once held a legitimate and important place, namely, opera comique. Many great advances in the art and in civilization generally had been accompanied by minor, incidental losses, and this temporary halt in the development of opera comique must be so regarded; but I am not alone in believing that there is still life in this form, only awaiting a new and richer development along modern lines, a development which shall show the influence of Wagner and the present realistic Italian school.

Opera comique has been briefly defined as that form of opera in which spoken dialogue is found and in which the ending is happy. It may present intensely dramatic situations, bordering on the tragic (as in "Fidelio"), but the presence of spoken dialogue and a happy ending fixes its class, technically speaking, as opera comique. Previous to Wagner's time, this had been accepted as an art form and highly developed, according to the musical ideas and manners of the period, but the spoken dialogue came under the same Wagnerian ban as the old dry recitative, and to-day it seems to be considered below the dignity of the leading grand opera houses of the world to produce a new work of this class. A few new comic operas are writ-

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DETROIT HAS NEW MONTHLY

"Arts and Artists" Makes Its Début—
N. J. Corey the Publisher

Volume 1, No. 1, of *Arts and Artists*, a monthly magazine of all the arts, has lately been issued in Detroit, Mich. It is published by N. J. Corey, secretary and manager of the Detroit Orchestral Association. The publication is to contain the official programs and announcements of the association. The leading article of the issue is "Art Plus Business," which is accompanied by a photograph of Major Henry Lee Higginson, founder of the Boston Symphony. There is a memorial resolution from the Orchestral Association on the death of three of its guarantors, Dr. James B. Book, Charles K. Davis and George B. Fowler.

An unusually handsome circular has been issued by the Orchestral Association. An article in the *Detroit Free Press*, "A Bargain in Musical Opportunity," by Ralph F. Holmes, is reprinted.

Municipal Organ Recitals at Atlanta to Continue During Summer

ATLANTA, GA., May 18.—Atlanta is looking forward with much interest to the early appearance of the Atlanta Orchestra, which is being organized under the direction of Charles A. Sheldon, Jr., municipal organist. Plans have been made to continue the regular Sunday afternoon organ recitals at the auditorium through the summer, in spite of competition in the way of outdoor concerts at the parks. Mr. Sheldon's audience last Sunday was thoroughly appreciative, especially of the request number, the Gavotte from "Mignon," by Ambrose Thomas. L. K. S.

Oscar Seagle Engaged as Soloist for Norfolk Festival

Oscar Seagle, baritone, will be heard as a soloist at the eighteenth annual musical festival at Norfolk, Conn., on June 6, 7 and 8. At the coming festival Mr. Seagle will take part in the first day's concert when Loeffler's new symphony entitled "Hora Mystica" will be performed. The Brahms Requiem will be sung with the baritone and Florence Hinkle as the soloists. Immediately after the festival Mr. Seagle will go to his camp at Schroon Lake, N. Y.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A. BUZZI-PECCIA, known as a vocal teacher and the composer of several successful songs, has published two new sets of songs through the house of G. Schirmer, New York.* There is first a set of "Four French Songs," comprising settings of Heine done into French, "Je te vois en rêve" and "Le Monde est aveugle" and a "Nocturne Oriental" and "Les Baisers." Of these one can but record that only the second is French in spirit, for Signor Buzzi-Peccia has attempted to write in the modern French idiom and with little success. His style is direct and when he writes unaffectedly he gives us a good, honest song, such as the first one, "Je te vois en rêve." This is conceived along the lines of the "Manon" "Rêve" and is quite pure in substance, though not original by any means. It is inscribed to Enrico Caruso, "Le Monde est aveugle" to Frances Alda. The other two are dedicated to Alma Gluck, and so that they might surely be in her style the composer has modelled the "Nocturne Oriental" closely after one of Mme. Gluck's most successful réper-toire numbers, Rimsky-Korsakoff's "Chanson Indoue." This song is so faithful a copy of the Russian example cited that further discussion is needless. Tonality, rhythm, method, accompaniment and voice part—all have blood-relationship with Rimsky's little gem. The last song, "Les Baisers," is pretty, but without any distinction. As an encore it will meet with success.

This group is followed by another of "Five Italian Songs." There is the "Povero Pulcinella," which Mr. Caruso and Mme. Ciaparelli-Viafora have sung this season with approval from their audiences; "Sulla Laguna," a song that

*"JE TE VOIS EN RÊVE," "LE MONDE EST AVEUGLE," "NOCTURNE ORIENTAL," "LES BAISERS," "POVERO PULCINELLA," "SULLA LAGUNA," "BALLATA DEL BEL CAVALIERE," "FEDE," "MAL D'AMORE." Nine Songs for a Solo Voice with Piano Accompaniment. By A. Buzzi-Peccia. Price, 60 cents each. New York: G. Schirmer.

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has moments of excellence to recommend it, and moments of unqualified commonplaceness to discredit it; a charming "Ballata del bel Cavaliere," dedicated to Lucrezia Bori; "Fede," a big dramatic song, inscribed to Pasquale Amato, and "Mal d'Amore," a little serenade in Neapolitan style, which Mr. Caruso, for whom it was written, will sing alluringly. "Fede"—"Faith"—is musically engaging. More pity then that most of it hails from the first two acts of Puccini's "Girl of the Golden West." As the song is dedicated to Mr. Amato, the distinguished baritone should have no trouble in learning it, for he will find that it is derived from the music of *Jack Rance* which he sang so splendidly when the Metropolitan produced Puccini's last opera.

THE best compositions by Victor Kűzdö which we have seen are a set of three which Carl Fischer has recently issued, consisting of "Country Dance," "Angelus" and "Promenade Grotesque."† Mr. Kűzdö has done a considerable amount of composing for his instrument, the violin, but in nothing has he shown so delightful a gift as in these pieces.

The "Country Dance" is a boisterous piece, built on a strongly rhythmic figure, developed throughout; there is a variety of *pizzicato* work for the solo instrument, and also a goodly amount of effectively contrived double-stopping. In the "Angelus" we come to Mr. Kűzdö in a lyric mood. Here he concerns himself chiefly with the purely melodic. Some will call the piece a bit old-fashioned; it may be so, in the sense that a *cantabile* unadorned with modern harmonies is. Yet it is very pleasing. On the restatement of the theme, Mr. Kűzdö rings his angelus very effectively in the right hand of the piano accompaniment and in the introduction suggests the bell-effect with some passages in fourths.

Perhaps the cleverest of the three pieces is the "Promenade Grotesque." It is exactly what its title says it is, for Mr. Kűzdö has taken an attractive march rhythm and written in it a bewitching melody. This he takes through a number of tonalities. The coda, too, is capital and cannot fail of its effect when well performed. The pieces bear dedications, in the order named here, to Alois Trnka, Ollimae Enlow and Efrem Zimbalist.

ADMIRERS of William Lester will find much in his new song cycle, "Out of the East," to give them pleasure. This cycle, which is a setting of five fine poems by Frederick H. Martens, has just been issued by the house of Carl Fischer.‡

The songs are a "Persian Love Song," a broad melodic piece in E Major, *Moderato appassionato*, common time; "Serenade in a Garden," in the same key, *Andantino con languore*, ¾ time; "Jasmines of Kairouan," *Andante affettuoso*, B Flat Major, common time; "The Death of the Nightingale," *Lento lusingando*, A Major, ¾ time, and "In Paradise, by Allah's Throne," *Allegro moderato*, A Major, 9/8 time.

Both Mr. Lester and Mr. Martens have accomplished the difficult task of giving us an interesting oriental cycle. In the song-cycle field, this oriental type has been overworked, but a good deal has been done in it of distinct value and these two gifted men have combined forces in the production of a very worthy work, and one that has individuality.

Of the five songs, Mr. Lester has done his finest in "The Death of the Nightingale." It is without doubt not only the best of the five, but it stands among the best that he has produced to date; the free interplay of voice and piano, the fresh quality of his inspiration are most happily shown. He has sounded a deep note in it.

The workmanship is excellent and details are looked to with thoughtful care. The cycle bears a dedication, "To My Wife." It is published for both high and low voice.

SEVERAL attractive songs by Florence Parr Gere have just been issued. There is a brilliant, melodious piece entitled "The Birth of Green," climaxed with proper feeling, issued by C. W. Thompson & Co., in Boston. Then

†"COUNTRY DANCE," "ANGELUS," "PROMENADE GROTESQUE." Three Compositions for the Violin with Piano Accompaniment. By Victor Kűzdö. Op. 16, 17, 18. Price, 60 cents each. New York: Carl Fischer.

‡"OUT OF THE EAST." Song Cycle of Five Songs for a Solo Voice with Piano Accompaniment. By William Lester. Op. 57. Price, \$1.25 net. New York: Carl Fischer.

come a Romance and "I Am the Wind."§ Romance is a simple example of what Mrs. Gere can do in a style almost folk-like in character; here she deals only in the straightforward and accomplishes her task with success. The song is dedicated to Mme. Galski. "I Am the Wind" is a more elaborate song, which makes its effect through a well-worked-out plan, arriving at a big climax on high B flat at the close. The piano accompaniments are very playable and written effectively. Mrs. Gere is responsible for the poems, as well as the music.

THREE new organ albums are advanced by G. Schirmer, Ltd., in London.¶ The first, called "In and Out Voluntaries," comprises some fourteen compositions of no especial importance by English organists; in an "Album of Pieces for Full Organ" one finds five examples of the organ form known as Grand Choeur (French for "full organ") and not Grand Chorus, as so many organists in this country translate it) and other pieces by Edmondstone Duncan, M. Gordon Burgess, and Hollins. An

§"THE BIRTH OF GREEN," "ROMANCE," "I AM THE WIND." Three Songs for a Solo Voice with Piano Accompaniment. By Florence Parr Gere. Price, 50 cents each the first two, 40 cents the third. Boston: C. W. Thompson & Co. New York: Luckhardt & Belder.

¶"IN AND OUT VOLUNTARIES," "ALBUM OF PIECES FOR FULL ORGAN," "ALBUM OF FRENCH ORGAN MUSIC." Three Albums for the Organ. Price Three Shillings Net each, the first two; Two Shillings Sixpence, the third. London: G. Schirmer, Ltd.

"Album of French Organ Music" is really worth while and contains compositions of excellence by Otto Barblan, Charles Faller, Gustave Ferrari, Paul Hillemacher, and Albert Renaud.

IN the new issues of Boosey & Co., New York, Fay Foster's "In the Ilex Shadows" and C. Linn Seiler's "My Song" alone command attention.** Miss Foster's song is a delightful lyric piece, French in character, not modern French (!) but quite in the Delibes manner. It is a setting of a Thomas Bailey Aldrich poem and is written with skill. The song has frequently been sung in manuscript by Orville Harrold, to whom it is dedicated.

Mr. Seiler has set Rabindranath Tagore's "This song of mine will wind its music around you" from "The Crescent Moon." It has much more in it than have a great many of his songs, but unfortunately it is not original. One cannot help feeling that in setting Tagore Mr. Seiler has been guided in the "how to do it" of the thing by remembering John A. Carpenter's settings of the Hindu poet's "Song-Offerings" issued a year or more ago.

Mr. Seiler has some pleasing ideas in this song. But one cannot refrain from adding that it would be interesting were he occasionally to vary his style of piano accompaniment from the continual arpeggios and triplets, which he gives us in so many of his songs; and also to avoid his mannerism of separating the two hands so that they cover almost the entire range of the instrument, supported by the pedal, rather than by a substantial polyphony.

**"IN THE ILEX SHADOWS." Song by Fay Foster. "MY SONG." Song by C. Linn Seiler. Price, 60 cents each. New York: Boosey & Co.

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FRANK BELCHER—When That I Was a Tiny Boy (Barratt) ROBERT HOSEA } Course of True Love
JOHN PARKS } (Barratt)
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Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, announces two summer courses, beginning June 1 and June 15. Owing to numerous applications for studies during the summer months, Mr. Augstein will teach during the whole summer and continue his work at his studios in the Metropolitan Opera House. Success was achieved by several of his artist pupils in the concert field during the season.

Mr. Augstein is assisted in his work by Mme. Alberta Carina, an accompanist of high qualities and a coach of unusual merits.

NORTHAMPTON SCHOOL MUSIC

Demonstration Shows Admirable Work in City's Public Schools

ALLENTOWN, PA., May 18.—An audience of more than a thousand heard a splendid demonstration of the efficiency of the Music System installed in the public schools of Northampton, in the High School auditorium on Tuesday evening, May 9. The well-devised program brought commendation from all sources upon the splendid work of Amy M. Scholl, supervisor in the schools, and the co-operation of the grade teachers.

More than 700 children appeared on the program, which consisted of five parts, each comprising offerings by groups from two grades each, except the

High School numbers, which included the boys' and girls' glee clubs and chorus of over one hundred voices. The High School Orchestra of eighteen pieces, under Lloyd Moll, performed most creditably. Others participating were Gladys Milham, Ruth Semmel, Leota Newland, Arthur Wolf, B. Meixler, George Schisler, Earl Hawk and Edna Stroh.

M. D. M.

BOWLING GREEN, O., FESTIVAL

Conductor Hesser's Forces Give Good Account of Year's Work

BOWLING GREEN, OHIO, May 27.—The big musical event of northwestern Ohio was the May Festival given at the State Normal College on May 23, 24 and 25. Eight hundred singers and eight assisting soloists were heard, under the leadership of Ernest Hesser, director of music.

Tuesday was "artists' night," when the program was given by Reed Miller and Nevada Van der Veer, assisted by the Festival Chorus, in excerpts from "Aida." Gaul's "Joan of Arc" formed the offering on "Choral Night," with Sityl Sammis MacDermid of Chicago, Roscoe Mulholland of Toledo and Reed Miller as soloists.

The closing concert was children's night, with the Fletcher cantata, "The Walrus and the Looking Glass," given by a chorus of two hundred children, assisted by Mme. MacDermid, Ralph Leopold, pianist, and two local soloists, Vivian Powell and Harold Morse. The work of both choruses and soloists merited the hearty reception given, the chorus having gained immeasurably in precision and balance during the year's work under Conductor Hesser. There were good-sized audiences for all performances.

NORWEGIAN MUSIC GIVEN

Brooklyn Hears Charlotte Lund with Scandinavian Societies

At the big festival concert given by the Norwegian Choral Society "Skald" and the Scandinavian Symphony Orchestra at the Academy of Music in Brooklyn, on May 17, Charlotte Lund, the prima donna soprano, won an ovation for her singing of Grieg's "Solveig's Song" and the little known "Solveig's Cradle Song." Mme. Lund sang the former off-stage, as Grieg planned it to be used in the Ibsen drama; the effect was entrancing. She was at her best and sang with deep sympathy and understanding.

The chorus sang works by Halvorsen, Nordraak and the orchestra performed both "Peer Gynt" Suites of Grieg under the able leadership of Ole Windingstad. A novelty was a hearing of Halvorsen's "Passacaglia" for violin and violoncello, finely played by Carl H. Tollefsen and Willem Durieux. Per Nielsen, the Norwegian baritone, sang a song by Lammers with admirable results.

Aborn Company's "Rigoletto" Pleases Pittsburgh Opera-lovers

PITTSBURGH, May 22.—Another splendid week of grand opera was presented here last week by the Aborn Opera Company at the Alvin Theater, the performances for the third week opening with

Verdi's "Rigoletto" with Edvige Vacarri in the rôle of *Gilda*. That she has a voice of excellent quality was easily demonstrated when she sang the "Caro Nome." Giuseppe Agostini, tenor, continued his local triumphs, and Richard Bunn, baritone, sang the title rôle very creditably. Francis Tyler was highly satisfying as *Sparafucile*, while William Schuster was all that could have been desired as *Count Monterome*. The following night the leading parts were taken by Dominico Russo, Michael Rossini and Edith Helena, whose work was also highly satisfactory. The season has been profitable for the management and satisfying to the public. E. C. S.

Through a Private Benefactor, New York Is to Have Summer Park Concerts

This summer the music-loving people of New York will again be afforded an opportunity to enjoy certain orchestral concerts of a higher order in open air. By the munificence of Elkan Naumburg,

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the Park Department is enabled to announce six concerts to be given in Central Park, on the Mall, on May 30, June 11 and 25, July 4, Aug. 13 and Sept. 4. The services of Franz Kaltenborn have again been secured to lead the orchestra at these concerts, and the programs will be selected with due regard to the cosmopolitan taste of this community, embracing the works of the classics as well as those of modern composers, and of all nationalities that have an acknowledged standing in the realm of the musical art. The first concert of the season of 1916 took place on Decoration Day, May 30, at four o'clock in the afternoon, on the Mall, in Central Park.

SOUTH DAKOTA FESTIVAL

Local Choruses and Orchestra Heard in Well Devised Programs

VERMILION, S. D., May 27.—The seventh annual May festival of the University of South Dakota Department of Music was given on May 20, 23 and 24, the orchestra and singers, with the exception of the soloists, being drawn from the local music forces.

The Mendelssohn "Midsummer Night's Dream" formed the opening offering, under the leadership of Ethelbert W. Gabrill, dean of the music department, when the university's contribution to the tercentenary celebration was worthily given. Prof. Winfred Colton, concertmaster, conducted the orchestra. Cole-ridge-Taylor's "Tale of Old Japan" was the feature of the second program, with Lucille Stevenson, soprano; Anna Norgren Struble, mezzo-soprano; Alvin Wilson, tenor, and Albert Lukken, baritone, as the soloists. The festival concluded with a symphony concert by the festival orchestra, with Lucille Stevenson, soprano, and Mabel Duncan, cellist, as the soloists.

Leila Holterhoff to Make First American Tour Under Friedberg Management

One of the leading attractions for next season will be Leila Holterhoff, the blind American soprano, who will make her first American concert tour, under the direction of Annie Friedberg. Miss Holterhoff was born in Los Angeles, Cal., and studied several years abroad, where she also achieved her first success in concert work. Miss Holterhoff will be heard in New York early in the season in a series of recitals.



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MacDowell's Ideas of Best Interpretation of His Music

IN playing Edward MacDowell's music, nothing could be farther from his wishes than to pretend to give these works the one and only possible interpretation, writes Mrs. MacDowell in *The Music Student* of Los Angeles, but I believe that I can pass on to my audiences Mr. MacDowell's own feeling concerning his compositions, for I was saturated with them through many years of intimate musical life, and I may add that what I have to say is of no value save as a reflection of Edward MacDowell himself.

Mr. MacDowell had that visionary, poetical nature which dreamed dreams and peopled the woods and streams and hills and dales with fairies and elves—and then pictured it all in music. Much of this tendency he attributed to his Celtic blood, and the pranks of elves and the play of fairies were more real to him because of this blood strain.

He had a great love for imaginative literature and a most ardent desire to have his pupils read these fanciful tales as provocative to musical imagination. He felt the creative impulse which it

supplied to him, and he wished others to be stirred by the same sources.

I think by keeping his mind open to literary impressions he fed his sense of color and nuance. His compositions have the warmth of the oil painting, rather than the cold exactness of the etching or the steel engraving.

Mr. MacDowell maintained the singer had a better chance than the pianist to get hold of his auditors because of the ability to inject and project that warmth of personal feeling, the personal magnetism, so to speak; consequently, the pianist must all the more eagerly avail himself of every tone-tint possible on his instrument.

Very many performers of the MacDowell music attempt to secure added warmth of coloring by changes of

rhythm, rather than by delicate manipulation of tonal quantities. They ride the "rubato" horse to death. In so doing they widely depart from Mr. MacDowell's ideals and intentions.

Mendelssohn is quoted as saying "Strict time is so beautiful."

Mr. MacDowell had the same feeling for exact rhythm. And yet no one, in hearing his works as played by him, could say that they gave the impression of being metronomic in style.

Just the contrary is true. They made you feel that the rhythm was swaying, varying—yet it was not. Was it not Liszt who said the Chopin works should be played so that the melody swayed as the twigs and leaves on the tree, while the trunk (the rhythm of the sustaining harmonies) was unaffected by the breeze? So with a correct interpretation of MacDowell's works. And yet this must be done with the greatest artistry, with the nicest of discrimination; otherwise, one produces but a caricature.

I might illustrate this by "The Wild Rose," one of his most popular compositions. Most people play it as if it were

titled "The White Rose." Ignoring the fact that the wild rose is full of beautiful tint, they either give it a colorless interpretation or an inane distorted rubato one. The wild rose has a pronounced color and consequently should be played with a rich, singing tone. His idea was to secure richness of effect by variety of tone shading, rather than by time shading.

This idea extends into the larger works as well, for instance, into the Largo of the "Sonata Tragica," in which many performers would make a tragedy more real by murdering the time.

The public has its favorites among the MacDowell works, and these I am asked to play most frequently. But there are a number of little known works of his that seem to me deserving of equal favor. For instance, there are the "Fire-side Tales" and the "New England Idylls."

Some day I hope the public will let me play all I want to of these less popularly known pieces, many of which are even better than the ones more generally known.

Leo, Jan and Mischel Chernaivsky to Visit Pacific Coast

LOS ANGELES, CAL., May 20.—The L. E. Behymer offices announces among the attractions for the present season the engagement of Leo, Jan and Mischel Chernaivsky, violinist, pianist and 'cellist, for a Pacific Coast tour, which will be repeated next season. The brothers established themselves as a trio of virtuosi at the ages of seven, eight and ten, when they created a sensation in Russia, Germany and Austria. Sixteen years have elapsed since they impressed themselves on musical circles of Europe, and they are now for the first time appearing in the United States.

Walter Rummel Gives Program of Violin Music at Rochester

ROCHESTER, N. Y., May 25.—The most important recital of the week was given by Walter Morse Rummel, violinist, who is teaching at the Rochester Conservatory of Music this year. His first recital several months ago revealed him as a violinist of the first rank, which estimation was more than confirmed by his fine program and masterly playing last evening at the Fine Arts Building, Recital Hall. His program was largely made up of Kreisler's compositions or arrangements, several of them by request. There was a small but very enthusiastic audience. M. E. W.

Cecil Fanning Soloist at Bowling Green Music Festival

BOWLING GREEN, KY., May 15.—On May 11 and 12 Cecil Fanning, baritone, appeared at the Bowling Green Festival, given by the State Normal School, singing the title rôle in Molière's "Abraham," besides being soloist at the afternoon concert. There was much enthusiasm from audiences of 1900 at each concert. This was the sixth annual festival here under the direction of Franz J. Strahm, who when Novello failed to secure for him the orchestration of "Abraham" made it himself.

FLORENCE OTIS FIRST WOMAN SOLOIST AT THE BIENNIAL

Sings Before 30,000 Members of Club Federation—Present Season Augments Her Success



Florence Otis, Gifted American Soprano

ADDING a number of real successes to her career this season, Florence Otis, the gifted New York lyric soprano, has made a notable advance in the concert field. Mrs. Otis has a voice of great charm, capable of both lyric and coloratura repertoire. Her concert work presents her in both departments of song and her success has been as conspicuous in one as in the other.

She has appeared as soloist with the

Orpheus Club of Springfield, Mass.; at Holyoke, Mass., with the Brooklyn Apollo Club, John Hyatt Brewer, conductor, on May 2, and with the Orpheus Club of Poughkeepsie, N. Y., on May 10, singing arias and songs at these concerts and winning well deserved ovations. On May 17 she was soloist at a concert at Morristown, N. J., with Henry Liff and his orchestra, singing the "Vissi d'Arte" aria from "Tosca," Gilbert's "Moonlight—Starlight" and Warford's "The Voice."

Many private engagements in and around New York have also been filled and in them Mrs. Otis has made a consistently worthy impression. On May 26 she was soloist with William Wade Hinshaw at the evening session of the Biennial of the Federation of Women's Clubs at the Seventh Regiment Armory, New York. Mrs. Otis will also sing a number of engagements in June, after which she will take a vacation until fall. Her concert engagements are under the management of Foster and David.

GRACE CHURCH SINGERS HEARD

Noted Soloists Aid Tali Esen Morgan's Forces in First Concert

The choir of Grace M. E. Church, New York, gave its first concert on Friday evening, May 19. Tali Esen Morgan led his singers ably in the "Soldiers' Chorus" from "Faust" and compositions by Garrett, Leslie and Cowen. Kathryn Platt Gunn, the violinist, scored in Sarasate's "Gypsy Airs" and three Kreisler pieces and was given a hearty welcome.

William Wade Hinshaw made a great success in a group of songs and the aria, "Largo al factotum" from Rossini's "Barber." For Belle Story, soprano, there was David's "Charmant Oiseau" aria and Bemberg's "A Toi," while Paulo Gruppe, cellist, was well received in pieces by Saint-Saëns, Drigo and Schubert. The accompaniments for the various artists were played by Harry Gilbert, Alberta P. Price and Powell Weaver.

Constance and Henry Gideon in Well Contrasted Song Program

BOSTON, May 23.—Constance Ramsay Gideon, assisted by her husband, Henry Gideon, gave a program of contrasts at the Twentieth Century Club, for the Garland Kindergarten Association. The first half of her list consisted of British folk songs and art songs. Beginning with the unaccompanied "Soulful Song," she sang "I Know Where I'm Goin'," "Barbara Allan," "A Pretty Duckie," "It Was a Lover and a Lass," and, with Mr. Gideon, "Huntingtower." The second section of her program consisted of Yiddish folk songs collected from various sources and harmonized by Mr. Gideon. Mrs. Gideon is preparing a new set of songs for use on her tour of the South and middle West next January. During the previous month she will make frequent use of her unique program of "Christmas Music in Many Lands."

Florida Clubwoman to Wed Musician of Columbus, Ohio

MIAMI, FLA., May 22.—Mrs. Iva Sproule Baker, leader of musical circles in Miami, has announced her engagement to Mr. Charles E. Davis, composer and teacher of Columbus, Ohio. Mrs. Baker is in New York, where she will represent musical Florida at the National Federation of Women's Clubs. Her talk before the committee will be on "Music in the Schools of the South." A. M. F.



Photo Matzene

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Many parents wholly uninterested in Music for their children when taught it by orthodox time-honored systems, become—after investigation of this Fletcher System—enthusiastic over its Educational Possibilities, hence the growing demand for teachers.
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Damrosch Orchestra Plays Special Number in Honor of Albert H. Twichell, Compelled by Illness to Miss His First Festival in Twenty-Two Years—Splendid Programs Given at Annual Event in South Carolina—Welcome for Favorite Soloists—Excellent Work of Chorus

SPARTANBURG, S. C., May 22.—The twenty-second annual Spartanburg Music Festival under the direction of Walter Damrosch was held here on May 17, 18 and 19 with notable success, probably the best, as a whole, that has ever been given. This event annually draws music-lovers from the entire State, and North Carolina as well.

Many music lovers, including a large delegation of Converse College girls, met Walter Damrosch and Mrs. Damrosch and the quartet at the union station upon their arrival from Asheville. Mr. Damrosch was in a happy mood at the conclusion of the orchestra's transcontinental tour.

Merle Alcock's Success

The Spartanburg chorus sang excellently Handel's "Messiah" on the opening evening, with Laura Combs, soprano; Merle Alcock, contralto; John Campbell, tenor, and Robert Maitland. The first three singers had all appeared here before, and were given a warm reception on their return, particularly Merle Alcock, whose artistic work on her several appearances here was most pleasing. Robert Maitland, though a stranger to the audience, was soon at home, as he received much applause after singing his difficult solo, "Why Do the Nations."

The "Hallelujah" chorus and the "Amen" chorus were magnificently sung. "Glory to God in the Highest" was probably the most striking of all the choral numbers, having the tone of a silver trumpet. When this is contrasted with the preceding chorus, "Unto Us a Child Is Born," one realizes what a variety of effect is required of the chorus and what untiring work and patient training was necessary. The orchestra is the backbone of the festival.

Honor for Director of Children

The second concert, probably the most popular because of the children's chorus, was a delight, and the house was full. The effect of the fresh young voices, which had been painstakingly trained, may truly be described as wonderful. The enthusiasm of the children, combined with the harmony and even tone of the seasoned chorus, swept the audience before it, and the applause was so insistent that Mr. Damrosch brought them to their feet repeatedly to make their bow of thanks. Lula Clarke Page, director of the chorus for the past two years, was accorded the unusual privilege of conducting the famous orchestra and the chorus in the Bridal Chorus from the "Rose Maiden." At the conclusion she was loaded down with flowers.

Mrs. Alcock won fresh laurels in this concert, giving "Don fatale" and as an encore "Annie Laurie" with harp accompaniment, which was a joy to the audience. This lovely artist is a great favorite in Spartanburg and was re-engaged at the 1915 festival, before leaving the city, for this year. We hope for her return. Her gowns are as individually artistic as her work and the stamp of an artist is displayed in every costume.

Anna Case's Warm Welcome

"Lucia" was presented creditably on Thursday evening, with Anna Case as the leading singer who at once found a response in the audience, which greeted her with a warm welcome. Theodore Harrison, an old favorite, was again with us, and Robert Maitland and John Campbell and Merle Alcock concluded the cast. Miss Case won much applause in the "Mad Scene," as did Mr. Kincaid, the flutist, a Charlotte boy, who accompanied her. The singing of the Sextet was wonderful.

The Symphony by Kalinnikow in G Minor was the feature of the Friday afternoon performance, and though new



An Al Fresco Gathering of Festival Figures. Left to Right: W. Spencer Jones, Theodore Harrison, Anna Case, Robert Maitland, Edmon Morris, Walter Damrosch, Merle Alcock, Alexander Saslavsky, Laura Combs, John Campbell

to the audience was enthusiastically received. Miss Combs offered "Micaela's Air" from "Carmen."

Artists' evening was the crowning event of the week and concluded the festival, Maud Fay appearing as the official star of the week. She was warmly re-

ceived. Mr. Renard was also recalled after his number, but did not respond.

The concert and the festival were closed by a special number, "Roses from the South Waltz" (Strauss), put on the program at the request of Mr. Damrosch, who wished to show thus his "love for



At the Spartanburg Festival.

Above: Lulu Clark Page, Director of the Children's Chorus. On Right: Walter Damrosch, Miss J. D. Johnson, Correspondent of "Musical America," and Charles A. Hearn, Editor of the Spartanburg "Herald" and a Moving Spirit in the Festival. In Circle: Maude Fay, Soprano Soloist of the Festival

ceived, and is an artist of dramatic power and charming stage presence. Her encore, "Long, Long Ago," was sung here last year by the late Mildred Potter.

Damrosch Compositions

Perhaps the most interesting part of the evening was the performance of excerpts from Mr. Damrosch's "Iphigenia in Aulis." Mrs. Alcock sang the Prologue, which part was not only created by her at the original performance, but has not yet been sung by any other artist. Certainly no number was ever a greater success, and though Mr. Damrosch modestly accredited all the applause to the singer, a great part of it was undoubtedly the friendly appreciation meant for the composer. Mr. Damrosch finally quieted the audience by the promise that perhaps Mrs. Alcock would respond with an encore later. Among the orchestral numbers, the trio by Messrs. Kincaid, Langenus and Lotito was so especially satisfactory that a second melodram from the same music was given by them.

the South and his admiration of Southerners," which, both for itself and for the spirit of it, was one of the best received numbers of the festival.

Graceful Tribute

One of the most appropriate incidents of the festival was the beautiful and delicate tribute paid to Albert H. Twichell, for nineteen years president and moving spirit of the Music Festival, at one of the concerts. After the orchestra had finished the Italian Serenade, Warren Du Pre, one of the directors of the festival association, made the following announcement:

"Ladies and gentlemen: Mr. Damrosch will here interpolate Handel's Largo as a tribute to the first president of the Festival Association, and one who is now and has at all times been its staunchest friend and supporter." This was greeted with much approval by the assembled friends of one of Spartanburg's leading patrons of music, as was the feeling rendition of the beloved com-

position by Alexander Saslavsky, concertmaster of the orchestra.

President Nineteen Years

Mr. Twichell was the first president of the South Atlantic States Music Festival Association, which was organized in 1893. He held this office until the spring of 1914, when the association was completely reorganized as the Spartanburg Music Festival Association, with Victor Montgomery as president. At the present time Mr. Twichell is very ill at his home on Pine Street, and possibly this is the first festival he has missed in the twenty-two years of its history.

Many social affairs were given during the week, among them an after-concert party to Theodore Harrison given by Mr. and Mrs. A. G. Blotcky, also a luncheon to Mr. and Mrs. Damrosch by the dietetics of Converse College in the home economics department.

Work has already begun on plans for the 1917 festival, which promises to be "bigger and better than ever."

J. R. D. JOHNSON.

Rochester Orchestra Announces Series

ROCHESTER, N. Y., May 27.—The Rochester Orchestra, Hermann Dossbach, conductor, announces for its concerts next season in Convention Hall the following dates and soloists: Oct. 16, Josef Hofmann, pianist; Nov. 20, Margaret Keyes, contralto; Dec. 18, Mischa Elman, violinist; Jan. 15, Walter Vaughan, tenor; Feb. 5, Reinald Werrenrath, baritone; March 12, Alma Gluck, soprano. The officers of the Rochester Orchestra are Dr. Rush Rhees, president; Mrs. E. R. Willard, vice-president; Mrs. E. W. Mulligan, treasurer; Hon. Walter S. Hubbell, secretary.

Boston Handel and Haydn Elects Officers

BOSTON, May 27.—At the annual meeting of the Handel and Haydn Society, held recently, these officers were elected: President, Courtenay Guild; vice-president, John C. Brodhead; secretary, Duane White; treasurer, George M. Brooks; librarian, William N. Eustis; directors, Philip Bruce, Henry Kuhns, E. P. Boynton, George F. Hatch, John Schroeder, Harold K. Merrow, James A. Murphy and Samuel Hills. W. H. L.

Mme. Berneguer, Harpist, to Coach Class in Orchestral Work

Amelia Conti-Berneguer, who has completed a most successful season as solo harpist with the Chicago Opera Company, after which she appeared in Havana, Cuba, has settled in New York for a summer of teaching. Mme. Berneguer is to conduct a class of special orchestral coaching for advance pupils, and will be in New York until the opening of the Chicago Opera next season, as she has been re-engaged with that organization.

Appreciation from Greensboro, N. C. To the Editor of MUSICAL AMERICA:

In behalf of those interested and for myself I write to express appreciation of any publicity given our musical affairs in your very valued paper. We are a small community, though musical, and it helps. Thanks.

Your paper is a great stimulus to my own nature. I live for Saturday, the day it comes; I have something else to live for: to hear Mr. Freund. Here's hoping I shall have the privilege soon, and may your success continue.

Yours truly,

MORTIMER BROWNING,
Head of organ department, Greensboro College for Women, Greensboro, N. C.
May 6, 1916.

The last of the 1915-16 commencement recitals of the Toronto, Can., Conservatory of Music took place on May 25, when a large and enthusiastic audience filled the Recital Hall. The program was presented by the following pupils: Piano, Jessie Allan, Vida S. Coatsworth, Pearl Burford, Grace Martin, assisted at a second piano by F. S. Welsman, her teacher, Mary Morley; vocal, Freda Manning and Zeitha Barwell. The program was brought to a close by Liza Lehman's "In a Persian Garden," sung by Winifred Henderson, soprano; Mrs. Mary Hallmann Schell, contralto; Jack White, tenor, and Arthur S. Brown, baritone.

At the recent meeting of the Musicians' Study Club of Montclair, the subject of Liszt was discussed, several of his works being performed by the members, including the performance of "Canzonetta del Salvatore Rosa" and the "Liebestraum" in A Flat, performed most artistically by Charles Roy Castner, president of the club.

CHICAGO'S MUSICAL ART SOCIETY REJUVENATED

Mixed Chorus Makes a Successful Reappearance After Two Years of Inactivity—Conductor Hyde Presents an Attractive Program—Henry P. Eames's Pageant Music, "The Sacred Tree of the Omahas," Makes Excellent Impression in Its First Chicago Hearing

Bureau of Musical America,
Jackson and Michigan Boulevards,
Chicago, May 29, 1916.

RESCUED from oblivion by the exertions of Herbert E. Hyde, the Musical Art Society, which had been allowed to fade from the musical horizon of Chicago for the last two seasons, came forth rejuvenated Monday evening at Central Music Hall, with a concert of part-songs and choral numbers. It was demonstrated that this unique musical organization, founded about ten years ago by Clarence Dickinson and later directed in turn by Frederick Stock and Eric DeLamarter, has taken on a new lease of life under Mr. Hyde's direction, and, with the encouragement of the musical fraternity of the city, should again stand forth as one of our most worthy and important choral bodies.

While it cannot yet be claimed for it that high grade of accomplishment which distinguished its singing in former years, it has already achieved praiseworthy things in the matter of ensemble and in dynamic variations. That its failings in precision and intonation still leave room for improvement is surely due only to lack of rehearsal, which no doubt may easily be overcome.

The program was devoted in its first half to sacred motets and songs, and included some very difficult music, such as the Palestrina "Adoremus te," the "Ave Maris Stella," by Grieg, and two numbers by Bruckner, the "Christus Factus Est" and the "Locus Iste." The latter two are contrapuntally of great difficulty and show the musicianship of the Austrian master, and in the first there is a fine flow of melody.

DeLamarter's "The de'il's Awa'" graced the second part of the concert and received such a round of applause that the composer had to come forth and bow his acknowledgements. A long intermezzo by Lassen, and pieces by German, Gretschaninoff, Tchaikowsky and American writers made up the remainder of an interesting concert.

Mr. Hyde conducted his chorus, which contains a number of prominent Chicago singers (some forty mixed voices) with evident talent and with striking individuality. He already knows how to get good results from his singers.

A Concert for Convalescents

Twenty miles or so southwest of Chicago is Oak Forest, where the Cook County authorities have built a beautiful home for convalescents from the Cook County Hospital. To this spot journeyed the Chicago Mendelssohn Club with some invited guests last Tuesday evening to give a free concert for the two thousand inmates.

Yonkers High School Chorus Appears in Coleridge-Taylor Cantata

YONKERS, N. Y., May 25.—An attractive local concert took place on May 19 under the leadership of George Oscar Bowen, when the Yonkers High School Chorus appeared in scenes from Coleridge-Taylor's "The Song of Hiawatha"

The audience took great delight in the rare treat offered by the sixty members of this foremost male chorus of Chicago.

Harrison M. Wild, the conductor, imparted to his men the apparent enthusiasm with which he directed their singing, and it is not often that this chorus has sung with such warmth of tone and with such hearty effect.

The Mendelssohn Club every year gives several of these concerts for some of the county's free institutions, and it is a treat indeed to hear the club sing on such occasions, for there is a spontaneous good will and an enthusiasm in their work which is refreshing, when considered with their more formal concerts of the regular season.

The program was made up of compositions by Lovell, Pettijohn, Storch, Hatch, MacDowell, Cooke, Clay, Strauss, Sullivan, Clough-Leigher, F. H. Huntley and Protheroe. A. G. McGill, tenor, and Blake H. Wilson, baritone, sang solos and Calvin F. Lampert played the accompaniments.

New Pageant Music Performed

The most important of the three concerts given Sunday afternoon was that at Fullerton Hall under the auspices of the Society of American Musicians, where Henry Purmort Eames's music to a pageant, "The Sacred Tree of the Omahas" was presented in concert form for the first time in this city.

This composition disclosed Mr. Eames as a writer of imagination and of musical gifts. He caught in his music the North American Indian musical mode so far as melodic outline is concerned, and, though set in conventional harmonic frame, the racial characteristics of the themes remained. There were nine vocal numbers with a short prelude which Mr. Eames supplied at the piano. He also provided the accompaniments for the vocal numbers which were sung with telling effect by Mrs. Jane Pinckney Fritsch, soprano; Elizabeth Lennox, contralto; John Howard Johnson, tenor, and William Lindquist, baritone. A duet for women's chorus, "Lament," sung by the soprano and contralto, was especially noteworthy.

The concert also contained the first movement of the Mendelssohn Trio in D Minor, which was played in commendable manner by Vivian Scott, piano; Lewis Blackman, violin, and Day Williams, cello.

Concert of Negro Music

Laudable propaganda is being made by several professional musicians of the Afro-American race, in the cultivation of music by their people, and the third annual concert of what was styled an "All

at the Armory. The "Wedding Feast" and "Death of Minnehaha" were the portions presented and they were inspiringly sung. The solo assistance of May Korb, soprano; Judson House, tenor, and George Warren Reardon, baritone, proved genuinely valuable. An orchestra of twenty-two musicians provided good support. General enthusiasm

Colored Composers' Program" was given Sunday afternoon at Central Music Hall. There were piano compositions by Blind Boone and R. Nathaniel Dett, the latter a pianist of technical talent and of creative gifts; there were songs by H. T. Burleigh and Nora Lena James, sung by W. Henry Ackley, a tenor of praiseworthy ability, and there were readings by Mrs. Luelia Smith from the writings of Paul Laurence Dunbar.

The songs by Miss James disclosed a facile manner of writing for the voice and the piano accompaniments played with finish by the composer displayed a knowledge of the resources of the instrument and its adaptability as an accompanying medium. Mr. Ackley sang the songs with a clear lyric tenor and with good musical phrasing.

An operatic concert by pupils of Alessandro Arcangeli and Mme. Bertesi-Arcangeli was presented at the Blackstone Theater last Sunday afternoon before an audience which filled the theater. The program brought forth some twenty-four numbers, and among the singers were many who made their first concert appearance at this time. Among these were Marion Konrad, Nancy Rhode, Mary Gubbin, Giselle Roth, Francisco Arito and Mae Duffin O'Neill. Rudolph Mangold was the assisting artist and played several violin solos effectively.

Three Chicago Artists Heard

The regular concert given at the South Shore Country Club last Sunday afternoon brought out a trio of Chicago artists of particular talent. Mabel Preston Hall, prima donna soprano, of the Chicago Opera Association; Carol Robinson, pianist, and Vera Plummer, accompanist, were heard in a program which had several elements of interest. Miss Hall's contributions to the program began with an aria from Mascagni's "Cavalleria Rusticana" which she sang with fine vocal power and in operatic style, and later she was heard in songs by Brahms, Schubert and an English group by Bantock, MacFadyen and Beach. In all of these she displayed her pronounced musical gifts.

Carol Robinson made a charming impression with her performance of Dohnanyi's F Sharp Minor Rhapsody, a Capriccio by Sinding and pieces by Bortkiewicz, Scriabine and Balakirew. Miss Plummer, as accompanist for Miss Hall, evinced a sympathetic manner and intuition for accompanying.

Vera Plummer, a promising young pianist from the studios of Howard Wells, gave a recital in Elgin on May 21. Miss Wells recently appeared as accompanist for Corinne Rider-Kelsey in concert at Rockford, Elgin and Elmhurst.

MAURICE ROSENFELD.

prevailed, and the audience was of goodly size.

Mrs. R. H. Fitzpatrick, Homestead, Fla., presented her pupil, Lillian Kahl, in recital on Friday, May 19. Miss Kahl goes directly to Coronation, Alberta, Canada, to open a studio and will repeat her program for the benefit of the Red Cross Society.

The Fornari recitals in Sioux City, Iowa, May 19 and 20, under the auspices of the women of the G. A. R., attracted a large audience. The company, composed of Carmelita Wilkes, soprano; Malvina Elrich, pianist; Karel Havlicek, violinist, and Rodolfo Fornari, basso, presented an excellent program in artistic style.

A piano recital was given by Helen Lane Haskell at Memorial Hall, Brooklyn, on May 23. She is a pupil of the Ernest A. Ash School. Joseph Mathieu, the tenor, was appreciated in songs by Hastings, MacDowell and Seiler, with Charlotte Zundell as accompanist.

In a concert by the Hamline University Glee Clubs, John A. Jaeger, director at the People's Church, St. Paul, Minn., assisting the clubs, were G. A. Thornton, organist; Abe Pepinsky, violinist, and Adelaide Pierce, contralto.

Eight hundred boys and girls of the vested choirs of forty churches of the Protestant Episcopal Diocese participated in a ceremonial at the Cathedral of St. John the Divine, New York, May 20.

RECITAL BY GEBHARD CLASS

Students of Boston Pianist Give Good Account of Their Training

BOSTON, May 22.—Heinrich Gebhard, the pianist and teacher of this city, presented some of his pupils in recital at his Brookline studio yesterday afternoon. The program was as follows:

Concerto No. 4, G Major, first movement, Beethoven, Beatrice Spaulding; "Clair de lune," "Puck," Debussy, Prize-Song from "Meistersinger," Wagner, Waltz, E Minor, Chopin, Helen Phelps; Andante favori in F, Beethoven, Nocturne, Debussy, Novelette, No. 7, Schumann, Florence Griffin; Hungarian Fantasy, Liszt, Minerva Dickerman; Fantasie, Op. 49, Chopin, Clara Rubey; Chromatic Fantasies Fugue, Bach, Arabesques on Strauss's "Blue Danube Waltzes," Schulz-Evler.

These young women proved to be extremely accomplished young pianists. Particularly praiseworthy was the playing of Miss Dickerman, when with Mr. Gebhard at the second piano she gave a powerful performance of the Liszt "Hungarian Fantasy." Miss Samuel proved to be an excellent player of Bach, but showed great versatility by following her Bach number with a capital performance of an arrangement of Strauss's "Blue Danube Waltz," which she played with much abandon.

W. H. L.

JOSEPHINE KNIGHT'S RECITAL

Boston Soprano Presents Her Pupils in Interesting Performance

BOSTON, May 22.—Josephine Knight, the concert soprano of this city, who also conducts voice classes both here and in Worcester, presented these students in a song recital at Court Hall, this city, Saturday afternoon: Gladys Turney, Marjorie Boomer, Gladys Mackay, Mrs. C. S. Nelson, Mrs. James Fallen, Ruth Howe, Virginia Futrelle, Evelyn Light, Mabel Anderson and Mildred White, sopranos, and Lucian Barakian, contralto.

Miss Knight, a pianist of fine attainments, played the accompaniments for all the singers, and any singer would be happy to sing to such splendid support. The students gave a most satisfying account of themselves. In fact, it is generally the exception and not the rule, at such functions, for every singer to appear to good advantage, showing the results of sound schooling and thorough understanding of individual tasks.

W. H. L.

The State of "Being Musical"

What is called "being musical," says a writer in the *Atlantic*, "cannot be passed on to some one else or to something else; you cannot be musical vicariously—through another person, through so many thousand dollars, through civic pride, through any other of the many means we employ. Being musical does not necessarily lie in performing music; it is rather a state of being which every individual who can hear is entitled by nature to attain to in a greater or less degree."

America's Musical Children

American children are musical, writes Thomas Whitney Surette in the *Atlantic Monthly*, American adults are not, and the chief reason lies in the wasted opportunities of childhood. If the natural taste of our children for music were properly developed, they would continue to practise it and to find pleasure in doing so, and thus would avoid the fatal error of postponing their heaven to another time—the great mistake of life and of theology.

Music's "Vers Libre"

In literature, writes Percy Grainger, in *The Etude*, prose has not ousted poetry, or vice versa, and I see no reason why "beatless" music and our present metrical music should not prosper side by side on equally fraternal terms.

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NORTH AMERICA

CHERNIAVSKY TRIO DELIGHTS SEATTLE

Russian Virtuosos Give Admirable
Proof of Their Art—Clubs
Hold Elections

SEATTLE, WASH., May 24.—Music lovers are having a rare treat in the programs of the famous Cherniavsky brothers. A few months ago, with a party of Russian refugees, making the journey from northern Russia through Siberia to Vladivostok, Gregor Cherniavsky arrived in Seattle. At a private musical Gregor, who was a pupil of Auer, was heard in a splendid program, including the Tchaikowsky Concerto, which he played magnificently. He was accompanied by Jan Cherniavsky, pianist.

On May 17 the Cherniavsky Trio, Leo, Jan and Mischel, gave a splendid program at the Moore Theater. Nothing to compare with the ensemble has been heard here since the Barrère organization and the Flonzaley String Quartet appeared under the auspices of the Ladies' Musical Club last season.

The Mendelssohn Trio, for pianoforte, violin and violoncello, No. 1, Op. 49, was given an artistic reading. This was followed by the 'Cello Concerto in A Minor, by Goltermann, played by Mischel Cherniavsky with wonderful technique and poetic imagination. In true Slavic style Jan Cherniavsky played brilliantly a group of Chopin and the Verdi-Liszt "Rigoletto" transcription. Leo Cherniavsky gave Vieuxtemps's Violin Concerto in D Minor, Op. 31, No. 4. He brought forth a big tone, playing with exalted expression and dignity of manner. He received a veritable ovation and responded to four encores. Alex. Cherniavsky, who has taken the stage name of Czerney, was the sympathetic accompanist for the soloists. A reception was given the artists at the Seattle Press Club on May 18, when some of the leading musicians of the city furnished the program and many gathered to greet the Russian artists.

The Nordica Club gave a very artistic concert May 23 under the direction of Milton Seymour. This choral organization improves with each appearance.

Election of officers in the Seattle Musical Art Society, May 17, resulted in the following selections:

Mrs. Jessie Nash Stover, president; Mrs. Frederick Bentley, first vice-president; Mrs. A. E. Boardman, second vice-president; Mrs. Clara M. Hartel, recording secretary; Mrs. W. W. Beck, corresponding secretary; Mary J. Cassel, treasurer, and Mrs. W. W. Griggs, auditor.

The following officers were elected by the Ladies' Musical Club on May 23:

Mrs. W. D. Perkins, president; Mrs. W. H. White, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. Ivan Hyland, recording secretary; Mrs. A. K. Fiskin, corresponding secretary; Mrs. Clarence Hopper, treasurer; Mrs. B. A. Robb, Mrs. Mitchell Gilliam, Mrs. William Hickman Moore, Mrs. H. D. Hanford, Mrs. John R. Hager and Mrs. A. E. Boardman, members of the Board of Trustees.

A. M. G.

Grace Bonner Williams an Eleventh-Hour Soloist at Buffalo Festival

BOSTON, MASS., May 19.—It is not the simplest thing in the world to be given twenty-four hours to prepare two rôles, do the necessary packing of gowns, etc., and take a train for Buffalo, N. Y., to appear the next night at the opening festival performance. So thinks Grace Bonner Williams. Florence Hinkle was scheduled to sing at the Buffalo festival, but was taken ill, and Mrs. Williams was chosen to replace her. At the opening performance of the festival (May 11) Mrs. Williams sang in Goring-Thomas's cantata "The Swan and the Skylark," and the next evening appeared, with Anita Rio, Morgan Kingston and Reinald Werenrath, in Piené's "The Children's Crusade." That she met capably all demands was proof of her musicianship and versatility. Mrs. Williams had not sung previously in Buffalo, and this eleventh-hour visit made many new admirers for her.

Crews of steamships in the Chelsea District, port of New York, attended a June concert given by the Women's Auxiliary of the Port Society at the Mariner's Church on June 1. The concert was the thirty-fourth in the series which was inaugurated in October, 1913, and which have been given on the first Thursday of each month since that time. Many prominent soloists and musical organizations have given their services for these concerts.

FESTIVAL GIVES STIMULUS TO SCHENECTADY'S SCHOOL MUSIC



Leading Figures in "Martha" at Schenectady Festival. Left to Right: Wilfred Glenn, Mrs. Margaret Hefferman, Inez Field Damon, Lucy Marsh and James Harrod

SCHENECTADY, N. Y., May 20.—A healthy stimulus has been given to public school music here as the aftermath of the recent school festival. For an orchestra of players of high school age, with one rehearsal, to accompany the quartet of artists as they did has been pronounced wonderful. As to the soloists, several prominent musicians have pronounced them "the best quartet ever heard in Schenectady." Inez Field Damon, the supervisor, declared, "The value to the young musicians of support-

ing, appearing with and hearing such artists cannot be over-estimated."

In the accompanying photograph the leading participants in "Martha" are shown, as follows, left to right: Wilfred Glenn, basso, who sang *Plunkett*; Mrs. Margaret Hefferman, contralto, of this city, who won laurels in the part of *Nancy*; Inez Field Damon, director of the festival, and conductor of "Martha"; Lucy Marsh, soprano, who sang *Lady Harriet* beautifully, and James Harrod, tenor, who delighted everybody as *Lionel*.

CLUB WOMEN HEAR ARTISTS OF NOTE

Florence Otis, Eleanore Cochran,
Mme. Rose, Hinshaw and Dostal
Sing for Biennial

Delegates to the thirteenth biennial of the General Federation of Women's Clubs heard much good music presented by artists and musical organizations of national reputation during the two weeks' sessions, in the Seventh Regiment Armory, New York, which ended on June 1.

For the opening session of the biennial on Wednesday, May 24, the Seventh Regiment Band, George L. Humphrey, bandmaster, was heard. It concluded the program with Victor Herbert's "Fantasia American," swinging into the "Star-Spangled Banner," which was sung by the huge audience that filled the Armory and overflowed by hundreds in the corridors and reception rooms. Jerome Uhl was the soloist of the evening, singing admirably the "Toreador" song from "Carmen."

An American soprano, singing the work of an American composer, was introduced at Friday evening's session, May 26, when Florence Otis gave the Hallett Gilberté "Moonlight-Starlight," scoring a triumph with her fine interpretation and pleasing personality. Claude Warford was at the piano. William Wade Hinshaw faced an audience made up of his concert-goers from every part of the country, and was welcomed in the "Largo al Factotum" from the "Barber of Seville," sung magnificently. Harry Gilbert was Mr. Hinshaw's able accompanist.

Mme. Frances Rose and the Criterion Quartet divided honors on the Tuesday evening program. The soloist showed her fine musical perception in the Strauss "Zueignung," Sinding's "May Day" and the Bungert "Lorelei." A group of patriotic songs was given by the Quartet, John Young, Horatio Rench, George Reardon and Donald Chalmers, their offerings winning hearty applause. The Dudley Buck "Hark the Trumpet," Gib-

son's "The Drum" and the familiar "Tenting To-night" were supplemented by several encores. Eugene Bernstein was at the piano for Mme. Rose's offerings.

Eleanore Cochran, soprano, and George Dostal, tenor, were the soloists for Wednesday evening, May 31. Miss Cochran added to the list of her admirers with her splendid singing of the "Ocean, Thou Mighty Monster," from "Oberon," and Mr. Dostal won most sincere appreciation for his interpretation of the "Deserto in Terra," from "Don Sabastian," later giving Fay Foster's "One Golden Day." Walter Kiesewetter and Emil Pollak added to the pleasure of the program with their fine accompaniments.

Sidonie Spero was the soloist on Thursday, June 1, singing with admirable musicianship the "Jewel Song" from "Faust" and a Moussorgsky number. The Grand March from "Aida" and excerpts from "Lohengrin" formed the musical program by the Seventh Regiment Band, which preceded the evening's conference.

M. S.

Violin pupils of Leslie E. Vaughan gave a concert at the Bridgeport (Conn.) High School on May 22. Besides several ensemble numbers, a number of solos were pleasingly given by Bessie Crowley, Morris Goodwin, Helen Osborn, Horace Jones and Herbert Bottomley.

The High School Auditorium of Ludlow, Mass., held a large audience on May 25, when the school chorus, under the leadership of Ellen L. Toomey, sang "The Wreck of the Hesperus," with the following soloists: Mary Baldwin, soprano; J. Thomas Dowd, tenor; George Dowd, baritone. Ralph M. Burnett, violinist, was another pleasing assistant.

William Paulding De Nike, the well-known Brooklyn 'cellist, was heard at the Apollo Studios on May 27, accompanied by Mrs. De Nike at the piano. Pupils of William Armour Thayer were also heard.

J. A. Phelps has been appointed tenor soloist of the Church of St. Thomas, Ont.

BIENNIAL DISCUSSES COMMUNITY MUSIC

Convention Hears Noted Artists
in Exposition of Modern
Ideals

Not "music for the common people," but music common to all people was the keynote of the music conference at the Astor on Saturday afternoon, May 27, when delegates to the thirteenth biennial convention of the General Federation of Women's Clubs heard famous musicians, teachers and critics expound their hopes and ideals for the future of music in America.

It was a significant conference from many viewpoints. At the morning session of the federation in the Seventh Regiment Armory, music on its educational side was presented to the General Federation by Dr. Frank Damrosch, who discussed the educational value of music and its effect on the future citizenship of the country before an audience of more than 7000 women, who greeted the speaker's remarks with close attention and manifest approval.

The afternoon conference was presided over by Mrs. William B. Young in the Rose Room of the Astor, before a capacity throng.

Henry Holden Huss opened the program with a group of his piano compositions, three of which, a Valse Intime, dedicated to Harold Bauer, the "Berceuse Slave," dedicated to Efreim Zimbalist and "La Ruissellet," dedicated to Rudolph Ganz, being still in manuscript. A Waltz and Prelude completed the five pieces, which so well evidenced Mr. Huss' high musicianship, and the poetic sense and fine rhythmic skill of his creative work. The pianist later accompanied Mme. Hildegard H. Huss in her vocal offerings, three of Mr. Huss' songs, "It Was a Lover and His Lass," the "Before Sunrise," and one song still in manuscript, the exquisite "After Sorrow's Night," which promises to become a favorite on concert singers' programs. Mme. Huss gave an interpretation which showed the high intelligence of her vocal art. At the close of the program Mr. and Mrs. Huss held quite an intimate reception of their own.

Harriet Ware, the composer, was given a genuine ovation when she took her place at the piano, to accompany John Barnes Wells, tenor, in three of her beautiful compositions, "Joy of the Morning," the "Boat Song" and "The Wind and the Lyre." The applause that greeted both singer and composer at the conclusion of the group was a well-merited testimonial to the art of both. Miss Ware was the recipient of many beautiful floral gifts, and the visitors crowded about her after the program to express their pleasure.

The topic of community music called forth a series of brilliant talks, the first speaker being Mrs. Henrietta Baker-Low of the Peabody Conservatory of Music, Baltimore, who gave a brief outline, packed full of valuable suggestions, of the community work which has been done in Baltimore. David Mannes sounded the general note of the meeting in his assertion that "community music must have high artistic value to be good enough for the common people," and Arthur Farwell sketched the possibilities that community singing holds in the development of genuine musical appreciation. Otto Kinkeldy of the New York public library's music department, gave an interesting talk on the folk song in its relation to the art song, and this subject was followed by a brief talk by H. E. Krehbiel, who sketched the important place the folk song holds in musical history.

Mrs. Edward MacDowell told of the work that is being done at the MacDowell Memorial in Peterboro, N. H., and played three of her late husband's compositions, the Prelude from his first Suite, "The Eagle" and "Br'er Rabbit." Havrah Hubbard, who came all the way from San Diego, Cal., to present his operalogue before the biennial visitors, made a plea for opera in English. Dr. Frank B. Rix told of the establishment of music as an accredited study in the New York public schools, and Bruno Huhn spoke briefly on the value of community music. A short report of the work of the new feature of the department, the municipal music branch, was given by Mrs. Robert Fox MacArthur of Tulsa, Okla.

M. S.

Enrico Bossi is the new director of the Santa Cecilia Academy in Rome.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The Hassell Conservatory of Music, Brooklyn, held a students' concert at the Bedford Branch of the Brooklyn Public Library on May 26. The following piano pupils took part: Pupils of Irwin E. Hassell—Esther Chaut, Minnie Postal, Josephine Fraumene, Catherine Literer, Miss Pullis, Daisy Rieger, Milton Tittler, John McKenney. Pupils of Eugene Kovary—Marguerite Wirth, Dorothy Eckerson, Sidney Mangel. Pupils of Antonio Lombardo—Jenny Jackerson, Master Carlo Maltese. Pupil of Florence Hassell—Ethel Eisenstein. Miss Literer, a third-year pupil, played Beethoven's G Minor Sonata (first movement); Daisy Rieger played "The Silver Spring in Chamounix" by Bendel. Milton Tittler played Tarentelle by Pieczonka, while Miss Pullis gave the Nocturne in G Major by Meyer-Helmund. Other compositions by Kienzl, Strauss, Grieg, Wachs, Bohm, Kuhlau, Heller and Chaminade rounded out the program. Vincent Reiner, a ten-year-old pupil of Fred Kampel, made a pleasing impression with his violin playing, and Mabel Lebold, vocal pupil of Marguerite Rockhill, made a promising debut in "My Laddie" by Thayer and "Drink To Me Only with Thine Eyes." The concert was very well attended and all the performers did creditably.

Mme. Ziegler, director of the Ziegler Institute of Normal Singing, headquarters in the Metropolitan Opera House, announces the annual public performance of the Ziegler Institute which will be given on the evening of June 7 at the Century Lyceum. A play will be given by the students of the dramatic department under the direction of Helen Guest. The play is "Rosemary," the part of Rosemary being played by Antoinette Perry. The opera department will be represented by scenes from operas by the artist-pupils. The entire performance will be given with costumes and scenery. There will be an orchestra and conductor. The proceeds will go toward the free scholarship fund, to enable some worthy singer to have a full course at the Institute.

Alberto Jonás, the eminent Spanish piano virtuoso and pedagogue, announces that he has moved his residence and studios to 45 West Seventy-sixth Street, where his studios occupy the whole ground floor of a spacious house. In these studios Mr. Jonás will teach his private pupils. Besides this private class Mr. Jonás also teaches two days in the week at the Von Ende School of Music. On June 1 Mr. Jonás leaves for Salt Lake City, where twenty of the most prominent piano teachers in that city have re-engaged him to conduct his summer course. On Sept. 15 Mr. Jonás will reopen his class at his private studios in New York, and will also resume his bi-weekly class at the Von Ende School of Music.

An extremely gifted soprano, Leonora Chanoud, who is only fourteen years old, sang at a benefit concert for the Weehawken Day Nursery on Sunday afternoon, May 21. Miss Chanoud sang "Gather the Roses," by Gertrude San Souci, after which she was obliged to sing two more numbers, and still the audience clamored for more.

M. Elfert Florio of New York, who is her teacher, came over to Weehawken to play the accompaniments for his talented young pupil.

A concert is being arranged for the benefit of the Day Nursery, to take place in June at the high school auditorium, Union Hill, N. J., with Miss Chanoud as the main attraction. In July she is engaged to sing in the auditorium, Asbury Park, N. J., at the Jewelers' Convention.

It is announced that M. Elfert Florio, the well-known New York vocal instructor, will open his studio at Asbury Park, N. J., the middle of June and continue there until September. His coming is being looked to by pupils from all parts of the country whom he has coached during his three previous seasons at Asbury Park.

A quartet of artist-students of Miller Vocal Art-Science, under the instruction of Adelaide Gescheidt, won an ovation in two recent oratorio engagements in Connecticut. The singers, Violet Dalziel, soprano; Virginia Los Kamp, contralto; Judson House, tenor, and Edmund An-

derson, basso, showed distinctive musicianship in "Elijah," with the Cornwall (Conn.) Chorus and Boston Festival Orchestra. The following week they were the soloists in Gaul's "Holy City," with the New Hartford (Conn.) Chorus.

A recital was given by pupils of Mrs. Susan Hawley Davis in the Myrtle Room of the Waldorf-Astoria, New York, on May 19, a program of eighteen numbers being presented in a praiseworthy manner. Mrs. Elmer Beardsley and Mrs. Davis assisted the singers with piano accompaniments.

An unusually interesting program of pianoforte music was given by three talented pupils of John Rebarer, concert pianist, in Chickering Hall, on Saturday afternoon, May 20. Assisting Mr. Rebarer's pupils were the pupils of Otto Schubert, baritone. Mr. Rebarer played the orchestral parts, on the second piano, of Liszt's Hungarian Fantasie, with Carol Quinn as soloist.

The Petri Studios in Newark, N. J., were filled on Saturday evening, May 20, by members and friends of the Saturday Club, which held its annual musicale. The program was rendered by Mrs. Lillian Jeffreys Petri, Paul Petri and Willard Osborne.

EDITH WADE IN GENEVA

Violinist Plays Under Ropartz and d'Indy in Symphony There



Edith Wade, Gifted Young Violinist

For a brief space there flashed across the New York horizon during last season a brilliant young violinist—Edith Wade. It was with much regret that Miss Wade left America to go back to Geneva, to be with her mother invalided there. But that did not mean resting for Miss Wade, for almost upon landing she was reappointed the assistant to Henri Marteau at the Geneva Conservatory, in which position she has continued.

In a recent letter to her manager, Catharine A. Bamman, Miss Wade speaks of playing under two well-known French conductors who had come to Geneva to conduct the symphony, Guy Ropartz and Vincent d'Indy. Miss Wade speaks, too, of the probability of her return to America next season.

Cyril Scott Discusses the Future of Futurist Music

[Cyril Scott in "The Etude"]

Nothing which is trivial can be beautiful, but if, on the other hand, the composer is so tremblingly afraid of being trivial that he sets out to produce something so new that he himself cannot even consider it beautiful in any sense of the word, then that composer is tainted with the evil of insincerity. And the weighty question arises in this connection whether a great deal of the ultra-futurist music is not engendered through the desire to be experimental rather than sincere. Looking back at the great masters, were any of them (however much they may have been hounded down) as entirely and let us say "monstristically" new as some of our "futurists" who contend that the object of art is not to be beautiful; even allowing the largest possible margin for

that much misused word. For the object of these masters, judging from their own confessions, was to express *themselves*, and hence they were sincere, but the object of many of our present day composers seems to be merely to express an experiment. And yet there must exist, seemingly, an occult law which does not permit the insincere to endure; for insincerity, like other human weaknesses, is a barrier to the spiritual; and let spiritual power but be frustrated in its down-pouring, and art remains but an anæmic quantity deprived of its most essential sustenance, and therefore doomed all too soon to fade into oblivion.

LESCHETIZKY'S MISTAKE

One Occasion on Which the Master's Advice Re-acted Unexpectedly

The following is cited as a favorite story of Leschetizky's by the *Music Student* of Los Angeles. The great piano master told it himself:

"I have acquired a wonderful technique in disposed of persons who pester me to hear them play, but on one occasion I was badly caught. A girl came to play for me. I had to listen. She was bad. 'My dear child,' I said, 'the piano is a difficult instrument. Let me try your voice.'

"She sang a few tones, and I advised her to study singing. 'You see,' I argued, 'singing is easy because you have but the single tone to perform. On the piano there are the bass, the treble, the harmonies, the double notes, all to be sounded simultaneously.' Quite content, the girl left.

"Two years later a young woman forced her way into my home and insisted on singing for me. 'But I know nothing of the voice,' I protested. Without the loss of a moment she began to sing. * * * She was bad. When she had finished I said: 'You see, singing is difficult. Absolute purity of tone is required. Now, why don't you study piano? That's easy. Each note is labeled C, D, E, F, and so on.'

"'But you told me to study singing,' she said tearfully.

"'Merciful heavens, it was my pianist of two years before!'

Mme. Kaufmann to Teach in Pittsburgh This Summer

Minna Kaufmann, the New York soprano and vocal teacher, has closed her Carnegie Hall studio for the summer. She will reopen it on Oct. 1. Mme. Kaufmann will teach for six weeks in Pittsburgh and will then spend the remainder of the summer in the mountains.

St. Louis Girl of Ten "Feels Pitch" in Facial Organs

A PECULIAR explanation of her sense of pitch is given by Lorna Drew, the ten-year-old daughter of Dr. and Mrs. Francis W. Drew of St. Louis, Mo., who has already displayed unusual aptitude for music. In an interview in the *St. Louis Post-Dispatch*, Richard L. Stokes describes the little pianist's unusual gifts, which include composition, skillful improvisation and the ability to thread her way through the mazes of counterpoint and harmony. The article says, in part:

Standing about fifteen feet from the piano, with her back to it and her hands over her eyes, she called out as fast as the visitor could strike them the names of keys he sounded. He was careful to pick them helter-skelter, so that no relations of tonality could be established between the successive tones; and he picked keys both high and low on the keyboard.

From the little averted figure the answers came instantly and accurately: "G, D-flat, A-sharp, E, B-flat, F, A-flat, C, F-sharp"—and so on for about thirty tests. Each reply came the moment the tone was sounded, and every one was correct.

Hears Tones in Her Throat

She was asked how she accomplished this feat, and said that she heard the tones in her throat. It appears that some sort of vibration is set up there which corresponds to every gradation of pitch. "G is situated here," she said, with a quaint precision of words, touching a point on her throat. "A-flat is right above it and then comes A"—touching spots higher on her throat—"and then they go on up and up like this;" and she touched her chin, her lips, her nose, her eyes and her forehead. "Up here," she said, "are the high notes."

Then came a feat of sight-reading. The visitor chose from a book of Beethoven's compositions one of his comparatively unfamiliar sonatas, the Eighth, in E Flat Major. Lorna attacked it with confidence, turning into arpeggios the tall chords which she could not span, and threading her way without hesitation through the labyrinth of dotted notes, rests and unexpected modulations of the first two pages.

Work in Composition

Upon the piano lay a sheet of music paper, scrawled over in lead pencil with clefs and notes. It was headed "Lullaby, by Lorna Drew." For several bars the music was sketched for both hands; the rest was completed with the left hand only. Mrs. Drew explained that at ten o'clock that morning Lorna said she "heard something in her mind" and had sat down at the table for half an hour with pencil and paper. The "Lullaby" was the result. It had not yet been played on the piano.

The piece had a distinct and pleasant melody, with something of the clearness of line characteristic of Mozart, much of whose music the child composer has played. But the accompaniment was

what struck the attention. It was in broken chords, and in the base was a well-defined organ point. Her mother declared that the child had never heard of broken chords or organ point and that her use of these devices was either intuitive or a reminiscence of something similar which had pleased her in the music of others.

Students of eugenics and heredity will find confirmation of some of their favorite principles in Lorna's case. One of these is that children of genius are usually the offspring of mature parents, especially as to the father. Dr. Drew was fifty-five years old when Lorna was born, and her mother was thirty-six. On both sides she comes from musical people. Dr. Drew played the violin and flute, and his father, an Englishman, was so fond of music that he and his wife and children organized a family orchestra, which he drilled with great strictness.



Ubaldo Pacchierotti

MILAN, ITALY, April 21.—The death of Ubaldo Pacchierotti, a composer of much talent and of considerable renown in Italy, occurred to-day in this city. Pacchierotti's most successful achievement in the field of operatic composition was his "Eidelburgia mia," a work founded on the famous sentimental comedy of Mayer-Foerster, "Alt Heidelberg," which had such a vogue in various countries a dozen or fifteen years ago. Notwithstanding its excellence from a musical standpoint, "Eidelburgia mia," although successfully produced at all the principal Italian theaters, at Buenos Ayres, and also at Vienna, never made as strong an appeal to the public as an opera as it did as a play. Pacchierotti's last operatic work was his setting of Carlo Zangarini's "Il Santo," which he wrote about six years ago. Ubaldo Pacchierotti was a native of Genoa, and was still a comparatively young man, his age being only thirty-eight. J. V. N. L.

Antonio Bellucci

Antonio Bellucci, for more than thirty years first clarinet of the Metropolitan Opera House orchestra, died on May 23 after a long illness at his home, 229 West Thirty-fifth street. He was born in Pisa, Italy, in 1857, and came to this country in 1883. He played on the opening night of the opera house, when Mme. Patti was the star of the evening. Mr. Bellucci leaves a widow, sister, niece and nephew, the latter, Giovanni Bellucci, an employee of the opera company.

PHYSICAL SIDE OF ORGAN PLAYING

Importance of Beginning to Study When Young—Annie Peat-Fink's Experience

CHICAGO, May 29.—Organ-playing calls into play so many muscles and requires such considerable endurance that an organist must practically be trained in his profession from childhood. At least one might infer this from the ease with which Annie Peat-Fink plays the organ, compared with the physical sufferings sometimes endured by those who take up the organ after the age, say, of twenty-five.

Mrs. Peat-Fink played the organ when she was but a tiny girl. The organist of the First Presbyterian Church in Racine, Wis., gave her a few lessons when she was little Annie Peat, and when this organist was married, Annie Peat took her place. She has been organist of the First Presbyterian Church in Racine ever since.

Not only has Mrs. Peat-Fink made the greatest organs of the world sing under her eloquent fingers and feet, but she has been successful also as conductor of oratorios and choral works. She has many times conducted concerts of the Racine Treble Clef Club and later of the Racine Choral Society. When she conducted the first Wisconsin performance of Rhys-Herbert's cantata, "Bethany," she drew forth such soulful expression from chorus, soloists and orchestra that the composer told her he had not known there was so much music in his composition.

"Every good organist ought to be a good conductor," Mrs. Peat-Fink told me, discussing her work. "Every stop on the organ is a man, you might say, and so the organist is constantly dealing with different parts of the orchestra through the stops that he manipulates."

Mrs. Peat-Fink has played on most of the world's great organs, including that of the Festival Hall in the Pan-American Exposition at Buffalo, where she gave the Wisconsin Day program as official State organist; the Choral Hall of the World's Columbian Exposition at Chicago; the Springer Music Hall organ in Cincinnati, with its 6000 pipes; the famous Huntington organ at Venice, Cal.; the organ in the Flagler Memorial



Annie Peat-Fink, Organist of Racine, Wis.

Church at St. Augustine, Fla., and the organ of the Pabst Theater in Milwaukee.

Mrs. Peat-Fink was the first woman to play on the great organ of the Mormon Tabernacle in Salt Lake City, in 1902. Recently, in Bonn, Germany, she played on the beautiful organ in Beethoven's old church.

Mrs. Peat-Fink was born in Racine, Wis., and displayed aptitude on the piano when a small child. She studied the organ for three years with Harrison M. Wild of Chicago, conductor of the Apollo Club, and supplemented her training with a course under Wilhelm Miedelschulte, organist of St. James's Cathedral, Chicago, and of the Theodore Thomas Orchestra. Since then she has been an indefatigable student of the organ. She is a special favorite with the Eisteddfodwyr, for she is Welsh herself. She has taken first prize at every Eisteddfod in which she has competed.

Mrs. Peat-Fink comes of a musical family and her husband, Albert Fink, is head of the violin department in the Milwaukee Downer College. He was formerly a member of the Theodore Thomas Orchestra and the Damrosch Symphony Orchestra.

FARNSWORTH WRIGHT.

10,000 HEAR FESTIVAL AT AMES, IOWA

Forty and Sixty Cent Concerts Given in College Town of 5000 Persons

AMES, IOWA, May 19.—Ten thousand persons heard the two-day festival given recently at the State college at Ames, Iowa. Remembering that this is the second musical festival in Ames, that the entire population is only 5000 (exclusive of students) and that prices averaged 40 and 60 cents per concert, the success is an innovation, and according to Spencer Jones, manager of the New York Symphony Orchestra's tour, "One not to be duplicated anywhere in this country."

On Friday evening, May 5, Anna Case, of the Metropolitan, gave a song recital, assisted by Charles Gilbert Spross. The charm of this young artist won the vast audience long before her voice was heard, and no rarer combination of beauty, personality, and gorgeous voice is given any other singer before us to-day. She was a delight to all and a real joy to the musicians in particular. Mr. Spross supported Miss Case in an admirable manner and gained great favor with his two piano solos.

The Saturday afternoon concert consisted of an orchestral program by the New York Symphony Orchestra with Walter Damrosch, conductor, assisted by Josef Hofmann, heard in the Rubinstein D Minor Concerto. Mr. Damrosch had already endeared himself in the hearts of Ames people in last year's festival, and his appearance here promises to become a tradition. Mr. Hofmann evoked a storm of enthusiasm and he was obliged to respond with extra numbers.

An Excellent "Elijah"

The festival closed with a performance of the "Elijah." The chorus of 200 voices was supported by the New York Symphony Orchestra, the solo parts being



Above: Rachel Morton Harris, Soprano, in "Elijah"; Below: Jaffrey C. Harris, Head of Music Department, and Conductor of "Elijah"

taken by M. J. Brines, of Chicago, tenor; Rachel Morton Harris, soprano; Elizabeth Wood, of New York, contralto, and Walter Greene, baritone. To Mr. Greene fell the heaviest part and he acquitted himself honorably. The Music League of America was congratulated upon its presenting this young man of promise. Mr. Brines's voice is a pure tenor of luscious quality and he has thorough musicianship. Rachel Morton Harris, but lately returned from Berlin, gave real pleasure with her lovely voice and charming personality. Elizabeth Wood came direct from a performance of "Elijah" in New Orleans and her rich, full contralto voice won the hearts of all.

The entire work was conducted by Jaffrey C. Harris, head of the music department of the Iowa State College, in

Ames. It is to him that the success of the festival is due, for not only was he responsible for every detail of the undertaking, but he convinced the people of Iowa that the best music is the only music and that with proper management it can be made to "pay out" in every sense of the word.

"PEACE PIPE" GIVEN AT BRYAN, OHIO, FESTIVAL

Adult and High School Chorus Join in Excellent Presentation of Converse Cantata

BRYAN, OHIO, May 26.—The festival concerts, under the leadership of Forrest A. Tubbs, were given on May 18 and 19, when the Festival Chorus of seventy-five voices and the High School Chorus of one hundred, were heard, assisted by Beatrice Byers Taggart, mezzo-soprano; Herbert Davies, baritone; Emil Strumer, violinist, and Mrs. Herbert Davies, accompanist for the soloists, and Mrs. Walter Gardner, accompanist for the Festival Chorus.

The Converse cantata, "The Peace Pipe," was the most pretentious work presented, and in it both soloists and chorus won the most sincere and hearty applause for the general merit of the interpretation given. The Grade School Chorus of four hundred voices won a triumph in the initial program of the festival, when it presented songs and choruses that exemplified the work done in the different grades of the public schools. Thursday evening's program was a miscellaneous one, with the soloists appearing in song groups, while the beautiful cantata closed the finest series of festival concerts in the history of the organization.

"Most Distinctive American Music"

"To our mind the most distinctively American music thus far is that of the Sousa March," says an editorial in *The Etude*. "The world-wide adoption of these marches, their longevity in all countries where they have been introduced, their freshness after many years of popularity, their vim, their American dynamism put them in a class by themselves. This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard and Raff; Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any of the lofty Viennese masters."

Von Bülow on "Ideal Advertising"

Von Bülow, according to the reminiscences of Albert Gutmann, the Vienna music publisher and concert manager, was not averse to *réclame*. "Believe me," Von Bülow is quoted as saying to Gutmann, "sensational is a beautiful word; it shakes the crowd out of its lethargy. In this sense *réclame* is not to be despised. And," he added with a smile, "only the Americans know how to advertise with effect. Once, while going through a street in New York, I approached a big crowd of people standing around a fallen horse. The beast was hardly dead before a man appeared and pasted a concert notice on the cadaver. The crowd read it with curiosity. Look you, now, that's ideal advertising!"—*New York Tribune*.

Jefferson Walters, head of the violin department of the Dayton (Ohio) Conservatory of Music, gave a violin evening in the recital hall of the Conservatory on May 23, the program being devoted to his compositions, with the exception of vocal and piano offerings by Mrs. Orianna Jennison and C. A. Ridgway. Mrs. Mildred Smith Walters was at the piano for her husband's numbers.

A new piano composition, "Meditation," recently issued, is by a young Buffalo composer, Spencer Ward Prentiss, whose work in the field of composition is said to show considerable originality.

Ethel Perkins gave a piano recital in the Woman's Club house of Dorchester, Mass., on May 18, presenting a program from Beethoven, Brahms, Chopin, Debussy and Schütt.

CINCINNATI SINGER ENGAGED FOR OPERA WITHOUT AUDITION



Marie Louise Wagner, American Soprano

MARIE LOUISE WAGNER, the American soprano, enjoys the unique distinction of having been engaged to sing at one of the most important opera houses in Germany—the Opera at Stuttgart—without having to go through the ordeal of an audition. She was accepted solely on the recommendation of Herman Weil of the Metropolitan Opera Company. Miss Wagner sailed for Europe in the summer of 1914 prepared to sing such Wagnerian rôles as *Elsa*, *Elizabeth* and *Sieglinde*, as well as *Aida*, *Pamina* and *Agatha*. Her hopes were soon crushed, however, for she arrived in Hamburg on the very day that war was declared, and after waiting a few weeks was informed that there would be no opera in Stuttgart that season, and, accordingly, her contract would have to be postponed until the end of the war.

Since her return to America Miss Wagner has been heard with success in Pittsburgh, Cincinnati, New York, Washington, Buffalo and other important musical centers. She is the latest addition to the roster of the Musicians' Concert Management, Inc.

Miss Wagner is a native of Cincinnati, and, even as a child, figured prominently in the musical life of that city. Since taking up her residence in New York in 1912 she has spent the greater part of her time in study with Sergei Klubansky, but latterly has been making numerous concert appearances, an important one being with the Catholic Oratorio Society and the New York Symphony Orchestra, under the direction of Dr. Arthur Mees.

What One of "the First Subscribers" Says

To the Editor of MUSICAL AMERICA:

I take pleasure in renewing my subscription to your paper.

I think I have the honor of being counted as one of the first subscribers to your paper, and am eligible as Charter Member of the MUSICAL AMERICA Subscribers' Association, should it ever be organized.

It has been, and is, a source of pleasure and interest to me to watch the steady growth of your paper, which evidently now holds the title of "the leading music magazine in the country."

Yours cordially,

HENRY DELLAFIELD.

Boston, Mass., April 7, 1916.

The following piano pupils of W. O. Forsyth gave a recital in the Nordheimer Hall, Toronto, Ont., on May 18: Geraldine Allison, Fannie Singer, Firenze Gilray, Rita Hutchins, Violet Stuart, Norma Mitchell, Gladys Truax, Myrtle Weber, Hubert S. Martindale and Frederic Orpen. Vocal pupils of M. M. Stevenson gave a recital in the Conservatory of Music Hall on May 15, those appearing being Muriel Stark, Pearl Steinhoff, Olivia Harris, A. T. C. M., Louise Colling, Louise M. Risdon, Isabelle S. Irons, Christine Attwell, Mabel Brisbin, Wm. Buchan, T. E. Stuart-Stubbs. Beatrice Prest, violinist, assisted, and Lulu M. Calder was accompanist.



The Anderson Mandolin Orchestra gave a pleasing program at the Cornish School of Music, Seattle, Wash., May 12.

Pupils of Pauline H. Clark, Boston vocal teacher, were heard in recitals at the Hotel Cluny, Copley Square, that city, May 11 and 18. Two long programs were well presented.

Joseph Irwin, a young American violinist gave a recital at Hotel Chelsea, Atlantic City, N. J. He was assisted by Ida Taylor Bolte, contralto. Emelyn Quick Tyson was at the piano.

William R. Waghorne, recently appointed organist of the Forest Hill (N. J.) Presbyterian Church, gave a recent recital in which he played compositions by Rossini, Wagner, and Schubert and his own "Toccata Brillante."

In the recital of William R. Crawford, organist of Arlington Avenue Presbyterian Church, East Orange, N. J., on May 23, one of the numbers was a "Lullaby," by Otto K. Schill, the violinist, of Newark, N. J.

The program recently given before the MacDowell Club of Portland, Ore., by Mrs. Edward Alden Beals, Mrs. Raymond A. Sullivan and Mrs. Warren E. Thomas was repeated on May 22 for the benefit of the Musical Appreciation Club.

Members of the choir of Trinity M. E. Church of Meriden, Conn., met on May 15, when they effected an organization and elected officers as follows: Mildred Whitting, president; Dorothy E. Ward, secretary, and William Dickson, treasurer.

Contributors to the latest program of the Beethoven Music Club, which met at the home of Jessie Koewing, of West Orange, N. J., were Mrs. Edwin T. Murdoch, president of the organization; Jessie Koewing, violinist, and Mary Van Gunten, pianist.

Corina Annetta Frederich gave an organ recital in the Zion Lutheran Church, Wheeling, W. Va., on May 16. She was assisted in an excellent program by Ida Nolte-Steber, soprano, and Mildred V. Falloure, violinist.

Felix Garziglia presented Phyllis Beekman in a Washington, D. C., piano recital recently that displayed the versatility of the young pianist as well as her sympathetic interpretation of the compositions.

An audience of about 300 was present at the concert given by the Y. M. H. A. of Bridgeport, Conn., on May 14. The soloists were Mme. Dorothy Spinner, contralto; Albert Lefkowitz, pianist, and Morris Clark, lecturer.

Ida Hjerleid-Shelley gave her first pupils' recital in Sacramento, Cal., on May 18, and the event was markedly successful. It took the form of a piano recital by Hazel Byerly Ward, assisted by Dorothy McNairn and Emeline Nusbbaum.

A benefit concert was given in the Camden Theater, Parkersburg, W. Va., on May 14, by the Citizens' Band, under Frank Treadway's direction, and Julia Williamson, Edward Hiehle, Herman Ochsenhirt, Leslie Berry, Anna K. Neale and Paul Sommers.

The Rockford (Ill.) Young People's Exposition has closed with the winners in the annual music department contests presenting five concerts, May 16, 17, 18, 19 and 20. The contests revealed the exceptionally fine work in music being done in the public schools.

Four piano pupils of Mary Houghton Brown gave a graduation recital at the Douillet Conservatory of Music, San Francisco, on June 2. Those appearing in the excellent program presented were Claribel West, Susan Parker, May Garcia and Josephine Moore.

The Lagourgue Chamber Music Society, Seattle, Wash., gave its third concert May 3 in the Fine Arts Gallery, the assisting soloist being Harry Knoff, baritone of the Standard Grand Opera Company. Interest in this organization is growing with each appearance.

The Palace Theater, Rockville, Conn., was crowded for the annual concert of the High School Chorus on May 12. Under the direction of Morgan R. St. John the young singers did praiseworthy work. The soloists were Helen Lester, soprano; Mrs. A. E. Waite, contralto, and Percy L. Cooley, baritone.

At the recent conference in Washington, D. C., by the American Federation of Arts, Horatio Parker delivered an interesting banquet address on "Music." He spoke of the part music has always played in the affairs of a nation and of the important rôle America is now playing in this art.

An occasion of unusual interest to Lincoln, Neb., concertgoers was the debut recital given at the Temple Theater on May 16, by Marguerite Woodruff, who was presented in a comprehensive program by her teacher, Mrs. Lura Schuler Smith, with whom she has studied the past four years.

For the benefit of Lauralton Hall, the Catholic school of Milford, Conn., a concert was given in Poli's Theater, Bridgeport, by Norma Weber, Margaret Hogan, Louis B. Wegge, Robert Clarke, Lorenzo Oviatt and Elmer S. Joyce. Pupils of Baroness Litta von Elsner also contributed to the program.

Arthur H. Turner dedicated the new organ in Saint John's Church, Ludlow, Mass., on May 14. Mr. Turner gave a splendid program and was assisted by Mrs. Louis Regnier, soprano; Laura T. Jones, violinist; Raymond C. Hodge, tenor, and Clarence R. Turner, cellist. About 700 people were in the audience.

The Musical Art Society, Seattle, Wash., gave a program of French music on May 13 at the Cornish School of Music. The soloists were Leone Langdon, Charles Lagourgue, Ethel Murray, James Forrest, Daisy Wood Hildreth, Mrs. Henry Baetz, Mrs. Durand Hemion, Mrs. Israel Nelson, James R. Harvey and R. L. Rhodes.

A recital of interest at Rochester, N. Y., was given on May 22, by Blanche Lemmon, an advanced piano pupil of Mrs. Edith Spencer. Another recital was given by a pupil of Mrs. Bellamy Burr, Marian Cardus, contralto, assisted by another pupil of Mrs. Burr, Eunice Lockley, soprano. Alice Carlotta Wysard was at the piano.

A Shakespearean concert was given at the Normal School of Fairmont, W. Va., on May 15 by the Boys' Glee Club, Walter Barnes, Bertha Dildard, Edgar Barrett, Amy Rogers Rice, Clara Leaman, the Girls' Glee, John Reed, Jean Pollock, Louise Schroeder, Mabel Toothman, Marie Boehm, Alta McNeely, Eva Hartley and Tom Hartley.

"Faith and Praise," by John A. West, was sung by the choir of the St. Andrew's Memorial Church, Yonkers, N. Y., at a special musical service on May 28. Robert E. Huntington Terry is the organist and choirmaster, and the quartet consisted of Edith Browning, soprano; Mrs. Neil Fravel, contralto; George W. Bagdasarian, tenor, and Paul F. Eichhorn, baritone.

Mrs. Velna Coxan Bemis, teacher of pianoforte, presented her pupils, Charlotte G. Dean, Charles H. Magoun and Ethel G. Morse, in a recent recital in Worcester, Mass. The pupils were assisted by L. Marguerite Moore, violinist, and N. Flora Howe, reader. L. Marguerite Moore, teacher of the violin presented her pupils at a recital, assisted by F. Edna Squires, soprano; Flora Howe, reader, and W. Lawrence Cook, accompanist.

Pupils of Lillian E. Aronson were heard in an interesting piano recital, on May 27, in Newark, N. J. The following took part: Mary Herr, Violet and Anna Caruso, Josephine Crecca, Elizabeth Ackerman, Yetta and Anna Keil, Anna De Girolamo, Martha Aronson, Josephine Pellechia, Mrs. Aronson, Irving Aronson.

At the First Christian Church, Pensacola, Fla., on May 18 a program was given by various soloists and the ladies' chorus, with Dr. Charles R. Mitchell, director, and Mrs. Mitchell, accompanist. Among the participants were Virginia Walker, Mrs. Lillian Bannon Pavey, W. S. Garfield, Dimple McMillan, Ada Rosasco, Mrs. John Sandusky, Charlie Belle Laney and Marion Laney.

In a May Musical Festival given in Seattle, Wash., recently the societies participating were the Svea Male Choir, Harmony Choir, Tonelik Norwegian Choir, German Congregational Choir and Christian Endeavor Quartet. The Jubilee Cantata, "Memories of My Native Land," by Adolph Edgren, was given for the first time in Seattle, the composer directing. Soloists were Mrs. Adolph Edgren and H. P. Sather.

The annual piano recital by pupils of the William Hatton Green School of Pianoforte Playing was given at the Acorn Club, Philadelphia, May 26. The extensive program included solos by Florence M. Fisher, Ruth S. Grim, Frances E. Shields, Carol Hastings Thomas, Irene S. Walbert, Lavinia Gertrude King, Arline Barnes, Mary Lee Griggs, Elva Marie Ashbridge, Charles J. Espenshade and Robert L. Stewart.

Arthur G. Kimball was elected president of the New Britain (Conn.) Choral Society at its meeting on May 18. Other officers were elected as follows: A. J. Sloper, Dr. E. T. Fromen, Mrs. Frank P. Usher and Mrs. J. E. Martin, vice-presidents; John A. Lindsey, secretary; Mrs. Richard Young, assistant secretary; R. T. Chapman, treasurer; Howard Y. Stearns, assistant treasurer, and Oliver M. Baker, librarian. E. F. Laubin continues as musical director.

The Marcato Choral Club of Clarksburg, W. Va., gave a May festival concert in the local Masonic Temple on May 12. Fanning's "Song of the Vikings" was sung, under the direction of Mrs. W. Lee Williams, the solo parts being taken by Genevieve Elliott, soprano; E. Clyde Beckett, baritone, and Dr. Charles Moore, basso. Mrs. Ethel H. Gawler, dramatic soprano, was the principal soloist of the concert. She was obliged to add encores after several song groups.

The Bangor (Me.) Band, Adelbert Wells Sprague, conductor, gave its fifth and final "pop" concert in the City Hall, May 23, before a good-sized audience. The program was one that appealed to a large variety of tastes. As a novelty to Bangor, Mr. Sprague presented Massenet's Overture "Phedre." The soloists were Harry D. O'Neil, cornet; Paul L. Leonard, euphonium, and Alton L. Robinson, clarinet. This concert marked the close of Bangor's regular musical season.

The Copley Quartet of Boston, including Everett M. Clark, Raymond A. Simonds, E. L. MacArthur and Oscar L. Huntington, was heard in a recent recital in the ballroom of the Bancroft Hotel, Worcester, Mass., assisted by Earl William Smith and Mrs. Anna Howe Huntington. Josephine Knight, teacher of singing and voice culture in Boston and Worcester, Mass., recently presented her Worcester pupils in a recital in the Bancroft Hotel ballroom. Miss Knight played the accompaniments.

The Wilhing Workers Society of Atlantic City gave a musical tea recently at the home of Mrs. K. W. Perry for the inmates of the North American Home for Children. The success of the event is due to the efforts of Mrs. Albert F. Sachse and Mrs. Walter Brick, assisted by members of Crescendo Club. The program was by American composers. Mrs. Henry Gruhler, Mrs. Kathryn B. Golding, Miss H. Jesselshon, Mrs. Albert Sachse, Mrs. Walter Brick, Mrs. H. Weisgerber, Marion Parsons and Miss Du Plaine were soloists.

An excellent sacred concert was given May 21 in the Scottish Rite Temple, Washington, D. C., by the Cecilia Concert Company of Washington: Elizabeth S. Wilbue, violinist; Edwina C. Doing, cellist; Charles E. Myers, tenor; Charles W. Moore, bass; Mrs. Charles Brooks-Smith, organist; Edythe M. Brosius, harpist, and Gertrude Lyons,

soprano and director of the society. Pearl Waugh, pianist; Franceska Lawson, soprano, and Anton Kaspar, violinist, offered an artistic program at the recent graduation exercises at Belcourt Seminary, Washington.

A piano recital that showed what small children can accomplish in rhythm, transposition, sight reading and original compositions was given recently in Washington, D. C., by the pupils of Mildred Rider. Those taking part were Percy Burch, Justine Corby, Elizabeth McMorris, Louise Clayton, Ketrina Bradley, Ambler Liggett, Helen Halstead, Margaret Swindell, William Holden, Virginia Church, Elizabeth Cogshall, Catalina McCormack, Agnes Cushing, Mildred Corby, Marian Yancy, Louisa Nevins, Virginia Thompson, Eleanor Wilson, Hobert Howard, and Josefa and Maria McCormack.

At the recent May meeting of the Milford (Conn.) Tuesday Afternoon Club, in the First Congregational Church of Bridgeport, these delegates were elected to attend the forthcoming meeting of the Connecticut Federation of Women's Clubs: Evelyn Durand, Mrs. Lewis P. Baldwin and Mrs. F. A. Sumner. A program was given by Mrs. R. A. Smith, Mrs. Albert Flood, Mrs. Albert Brotherton, Mrs. Hazard Lashar, Gladys Askam, Mrs. Sumner, Maud Clark, Elinor D. Hawkins, Janette Robinson, Helen Gould, Lilia Hoyt, Alice Sumner, Mrs. E. Harris, Mrs. Clifford Platt, Mrs. A. J. Martin, Florence Munson and Mrs. R. A. Smith.

At a concert given by the Hahn Conservatory chorus and orchestra, in Griffith Hall, Philadelphia, May 23, Cowen's "The Rose Maiden" was well sung by the chorus, under the direction of Henry Gurney, with Edna Barner, soprano; Mrs. Alitha Will, contralto; Arthur Abbott, tenor, and Edgar Haines, baritone, as soloists. The special soloists of the program were John Thompson, pianist, and Bertrand Austin, violoncellist. Among Mr. Thompson's numbers was his own composition, "Minuet Moderne." The orchestra, made up of pupils of the conservatory, played the "Oberon" Overture of Weber and excerpts from Grieg's "Peer Gynt" Suite and Mendelssohn's "Midsummer Night's Dream" music.

Anna White, graduate class of 1916, piano department, Wichita College of Music, has accepted a position at the Chickasha Women's College. Edith Hodge, graduate class of 1916, will become one of the members of the faculty of the Wichita College of Music, beginning Aug. 1. Edith Jacobson, graduate class of 1916, voice department, has accepted a position as voice teacher in the McPherson college, McPherson, Kan. Ethel Tomlin will teach in Enid, Okla., beginning in September. Marian Shinn will continue teaching in Wichita and filling professional engagements as soloist and orchestral work. Bessie Paisley, graduate 1916, expression department, will take up Chautauqua and lyceum work.

A recital of unusual merit was offered recently by Ethel Noble Johnston, soprano; Gertrude Schwannecker, pianist; and Lilian Milivich, violinist, in Washington, D. C. Miss Schwannecker not only made a sympathetic accompanist for the other artists, but acquitted herself admirably in the Grieg Sonata in G Major with Miss Milivich, and in the solos, Impromptu in A Flat, Schubert, and "In der Nacht" by Schumann. A number of special interest was the "Indian Melodies" by Heinrich Hammer of this city played by Miss Milivich, who also offered Ballade et Polonaise, Vieuxtemps. Miss Johnston sang admirably the "He has flown" from the "Love Tales of Hoffmann," "A Pastoral" from "Rosalinda" and a group of songs, including several American compositions.

In the Summer School of the University of California, which is to be in session from June 26 to Aug. 5, at Berkeley, two courses in public school music are to be given by Russell Carter of Amsterdam, N. Y. Mr. Carter is a graduate of the Institute of Musical Art, New York, and held the position of organist in various Brooklyn churches prior to 1910. In that year, he was appointed to take charge of the music in the Southwestern State Normal School, California, Pennsylvania. In 1911, he assumed the position of supervisor of music in the Amsterdam schools, and became organist and choirmaster of St. Ann's Church in the same city. He also holds the offices of president of the music section of the New York State Teachers' Association, examiner in music for the State Education Department, and is a member of the executive committee of the Central New York Chapter, American Guild of Organists.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Buckhout, Mme.—Dunkirk, N. Y., June 5; Meadville, Pa., June 6; Lockport, N. Y., June 8.

Cole, Ethel Cave.—Cleveland, Ohio, June 2; Milwaukee, Wis., June 4; Bar Harbor, Me., July 15 to Sept. 1.

De Moss, Mary Hlasek.—Kingston, N. Y., June 6 and 7, in Mendelssohn's "Elijah."

Ellerman, Amy.—Collegeville, Pa., June 6; Elberon, N. J., June 11; Lewisburg, Pa., June 18; Marysville, Ohio, June 27.

Glenn, Wilfred.—Worcester Festival, Sept. 26.

Granville, Charles Norman.—Red Bank, N. J., June 3; Parkersburg, Pa., June 5; Towson, Md., June 6; Smyrna, Del., June 7; Wilmington, Del., June 8; Elkton, Md., June 9; Denton, Md., June 10; Cambridge, Md., June 12; Dover, Del., June 13; Parkersley, Va., June 14; Mount Holly, N. J., June 15; Freehold, N. J., June 16; Hightstown, N. J., June 17; Newtown, Pa., June 19; Ambler, Pa., June 20; Lansdale, Pa., June 21; Phillipsburg, N. J., June 22; Royersford, Pa., June 23; Bridgeton, N. J., June 24; Millville, N. J., June 26; Salem, N. J., June 27; Collingswood, N. J., June 28; Columbia, Pa., June 29; Lykens, Pa., June 30.

Gunn, Kathryn Platt.—Brooklyn, June 5.

Hindermeyer, Harvey.—Newburgh, N. Y., June 2.

Land, Harold.—Newark, N. J., June 15.

Marcusson, Grace Brune.—Michigan, June 4; Albion, Mich., June 6.

Miller, Reed.—Evanston, Ill. (Festival), June 3.

Morrissey, Marie.—New York, June 15 to Aug. 1; Chautauqua, N. Y., Aug. 2 to 12 (Russian Symphony Orchestra).

Northrup, Grace D.—New York (Oratorio Society), Dec. 6.

Orrell, Lucille.—Pittsburgh, Pa., week of Sept. 20, with Sousa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Ky., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1; New Rochelle, N. Y., Jan. 7 (1917); New York (Biltmore, Friday morning musicale), Jan. 21; Middletown, Conn., Jan. 28; Lancaster, Pa., Feb. 19; Peoria, Ill., Feb. 25; Newark, N. J., March 10; Brooklyn, N. Y., April 5; Brooklyn, N. Y., April 20; Meriden, Conn., May 18.

Parks, Elizabeth.—(Euterpean Society), New York, Aug. 9.

Rasely, George.—Lexington, Mass., June 7.

Shaun, Jose.—Bridgton, Me., Aug. 23, 24.

Strassner, William.—Lebanon, Pa., July 3; Round Lake, N. Y. (Chautauqua), July 8 to 18.

Sundelius, Marie, Mme.—New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20; Milwaukee, June 22; Toledo, June 24; Detroit, June 26; Toronto, June 28; Hamilton, June 29; Buffalo, July 1; Worcester, Mass. (Festival), Sept. 27.

Wells, John Barnes.—Sleepy Hollow Country Club, June 4; Montclair, N. J., June 12; Syracuse, N. Y., June 12; Flemington, N. J., June 15.

Woodside, J. Uly.—Arkansas City, Kan., June 9.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet.—Waltham, Mass., June 6; Woburn, Mass., June 7; Meriden, N. H., June 13 and 14; Claremont, N. H., June 15, pending; Newport, N. H., June 16.

Chicago Symphony Orchestra.—June 3, afternoon and evening, Evanston, Ill.

Minneapolis Symphony Orchestra.—June 2, 3, Duluth, Minn.

Tollefsen Trio.—University of Virginia, July 11.

White Trumpet Quartet, Edna.—New York City, June 4; Brooklyn, June 7.

Mechanical Engineer Becomes A Virtuoso of the Trumpet



Vincent Bach, Trumpet Virtuoso. In the Large Picture Mr. Bach Is Playing a Solo at The Spa, Scarborough, England. The Musical Director Is Alice Maclean. The Picture Was Taken a Few Days Before the Outbreak of the War

If you are perchance dissatisfied with your daily, commonplace routine and are seeking a few thrills, you need only apply to Vincent Bach, trumpet virtuoso, erstwhile mechanical engineer, for the prescription. In a recent interview with a MUSICAL AMERICA representative, Mr. Bach spoke of his hair-breadth escapes and stormy experiences in the war zone of Europe. His first real thrill came when he found himself in Scarborough playing the Austrian national hymn on the day after war had been declared upon Germany. Hisses and cries of "kill him!" greeted his efforts and he prepared for a hasty exit to more friendly shores.

Mr. Bach came to this country with \$20 in his pocket, a few friends to count on, shattered nerves, and none too bright prospects for a career as a trumpet virtuoso. To his good fortune, Oscar Hammerstein was acquainted of his circumstances and engaged him to play at the Lexington Opera House. Then Dr. Muck heard of him and offered him an engagement with the Boston Symphony Orchestra. Ordinarily this would be considered a good start, but the Fates were cruel to Mr. Bach. Since he was a union man and was playing with a non-union orchestra, he was forced to pay a fine of \$1,000. He has just completed an engagement with the Ballet Russe Orchestra, and is making plans for the coming season.

In the course of conversation, Mr. Bach pointed out a few of the changes that have taken place in this particular field. "About 12 years ago the cornet soloist had an assured position in a musical community of any size," he said. "We can recall such players as Levy, Theodore Hoch, Herbert L. Clark (who is still active), and Paris Chambers. Such men could command high prices, but there has been a great deal of competition since that time. It seems that the cornet and the trumpet are not looked upon as solo instruments now. It will take something very startling to awaken people to the possibilities of these instruments. Besides there is only a limited repertory of original works for the trumpet, most of the material consisting of arrangements." Mr. Bach has recently published several of his own compositions for trumpet with piano and orchestra accompaniment.

"I began to play the cornet about eight years ago," he continued. "I took it up at first merely for my own amusement, but found that I could do better as a musician than as a mechanical engineer. It may surprise you to know that I went on tour as a cornetist before I studied with a teacher. My serious studies began after I had had considerable experience in playing in public. In Vienna I studied with Stellwagen, the trumpet soloist of the Vienna Tonkünstler Orchestra, and in Wiesbaden, Germany, my teacher was Fritz Werner, Königlich Preussischer Kammermusiker. It seems that I had a natural aptitude for music. When I was only six years old, I took up the violin and learned the principles of it fairly well in three months and had the courage to appear in a semi-public way at the end of six months.

"But to talk of other things," Mr. Bach went on in his very good English, "I am very glad to be in your peaceful America. You Americans cannot realize how fortunate you are unless you have been through the turmoil of this terrible war as I have." H. B.

MATHIEU ENDS BUSY SEASON

Tenor and Composer Share Praise in Baltimore Recital



Charles Gilbert Spross, Pianist-Composer, and Joseph Mathieu, Tenor, in Baltimore

Joseph Mathieu, tenor, made his first professional appearance in his home city, Baltimore, on Wednesday, May 10.

Mr. Mathieu's singing was much admired and he was given a rousing reception. He sang two groups of Charles Gilbert Spross's songs, accompanied by the composer at the piano, displaying an intimate knowledge of the music. Mr. Mathieu has completed a season which has kept him busy from October until the present time. He has recently appeared in Amsterdam, N. Y.; Hudson, N. Y.; Kingston, N. Y.; Poughkeepsie, N. Y.; Goshen, N. Y.; Scarborough, N. Y.; Washington, D. C., and is engaged for the Hagerstown (Md.) Festival. As a member of the Stanley Quartet he has also won much praise.

TRAINS CHORUS FOR NEWARK PAGEANT

Sidney A. Baldwin Follows His Festival Duties with This Arduous Work

NEWARK, N. J., May 25.—One of the most important figures in the preparation for the Anniversary Pageant, which will be presented next week, is Sidney A. Baldwin, director of the chorus.

Mr. Baldwin seems to enjoy tasks which offer much labor and little recognition. In the recent music festival he served both as assistant conductor and as official accompanist in the Newark and Jersey City concerts, attending two rehearsals weekly in each city.

Last week Mr. Baldwin concluded the training of the pageant chorus, a task of extreme difficulty. For, in the first place, the chorus numbers 300, and in the second place, the music which Henry Hadley has written for the singers requires delicacy and subtlety of expression. The training of the chorus has, however, been a labor of love to Mr. Baldwin.

His Varied Duties

Besides being conductor and accompanist (he was Mme. Matzenauer's accompanist last summer at Schroon Lake), he is organist of St. James Church, director of the Southland Singers, and head of the music department at the Allen-Stevenson school, where the boys recently sang from memory a cantata thirty-one minutes in length.

"Do you attach any significance to the increased number of pageants this year?" he was asked.

"Surely," answered Mr. Baldwin. "I think we have before us the beginning



Sidney A. Baldwin, Assistant Conductor of Newark Festival Concerts and Director of the Chorus, Anniversary Pageant

of a nation-wide movement. Does the public respond to the movement? Yes, especially the women. Our greatest difficulty is to get enough men for the choruses."

Among the assistants in the pageant chorus Mr. Baldwin bestows his first measure of approval on the accompanist, Emily Pierson. "It would be unfair to speak of the chorus," he said, "without mentioning that Miss Pierson is not merely an excellent pianist, but also a most loyal colleague."

At the recent election of the Newark Musicians' Club, Mr. Baldwin was elected to the vice-presidency. P. G.

Uses "Apt Quotations" as Guide to Work of His Students

Lynnel Reed, the violinist and teacher of Toledo, Ohio, has issued a list of "Apt Quotations for Violin Students," from which we cull the following:

"To play out of tune on a violin is the easiest thing in the world, so listen to yourself when you practice."

"If you cannot play a piece slowly you certainly cannot play it fast, so practice slowly."

"Even the greatest violinists must practice sustained notes, exercises and above all, the scales, before beginning the study of pieces."

"I concentrate."—Kreisler.

"I will not be the slave of my fingers, they must be my slaves."—Sarasate.

Clara E. French, a student of the Academy of the Visitation, St. Louis, Mo., appeared in a song recital at the Academy recital hall on May 10, disclosing a mezzo-soprano voice of much charm. Miss French was assisted by Elizabeth Bresser and Catherine Rozier, vocalists, and Rose Lafferty, violinist, also students of the Visitation Academy music department.

Pupils Eagerly Await Its Arrival

To the Editor of MUSICAL AMERICA:

It is with pleasure that I renew my subscription to MUSICAL AMERICA for another year. I take it with me to the studio each week, after reading it, and note the pupils' increasing interest in the paper and the eagerness with which they look forward to its arrival.

ELLA M. BROWNELL,

Director of Music, St. Johnsbury Academy.

St. Johnsbury, Vt., April 10, 1916.

J. Frank Fryinger, who is at the head of the organ department of the University School of Music, Lincoln, Neb., will return to York, Pa., on June 18, accompanied by his wife, in order to spend the summer months there. Mr. Fryinger will teach pupils in piano, organ, harmony and composition during the summer months, the classes to start on June 19. Mr. Fryinger will give two organ recitals at Chautauqua, N. Y., on July 4 and 6.

SCENES IN A RECORD-BREAKING ORCHESTRAL TOUR



Incidents in the Recently Completed Coast-to-Coast Expedition of the New York Symphony Orchestra, in Which Conductor Damrosch and His Men Traveled 8000 Miles and Gave Seventy-seven Concerts

—Photographs by E. M. ...

IN the coast-to-coast tour of the New York Symphony Orchestra, which was completed on May 21, Walter Damrosch and his men traveled more than 8000 miles and gave seventy-seven concerts within ten weeks. This, it is estimated, was the longest tour ever undertaken by an orchestra of this size and importance. The above pictures illustrate incidents of the tour from the time of the farewell concert in Carnegie Hall, New York, to the completion of the trip to the Pacific Coast.

The soloists at the concluding concerts of the New York season were Fritz Kreisler, violinist, and Pablo Casals, cellist, who played the Brahms Double Concerto in their first joint appearance in this capacity. The upper right-hand picture shows, from left to right Mr. Kreisler, Mr. Damrosch and Mr. Casals.

"Joy-riding in Los Angeles" is the title of the upper left-hand picture. It

shows German and Belgian members of the orchestra in a situation that is far from suggesting the political relations of their respective countries. The motive-power in the joy-ride is neither *Siegfried's* dragon nor a papier-maché reptile, but a "sure-enough" alligator of a kindly and peaceable disposition. From left to right, those in the picture are Henri de Busscher, first oboe; A. Rosenplanter, bass viol; Gustav Langenus, first clarinet; Franz Listermann, cello, and Karl Heinrich, first trumpet.

The lower left-hand picture was taken in Portland, Ore., and presents, from left to right, Mr. Damrosch, Lois Steers, local manager of Portland, and W. Spencer Jones of the managerial firm of Haensel & Jones.

The remaining picture of the group was taken in Walla Walla, Wash. Mr. Damrosch (seated) is the third figure from the right. The announcement of hotel hospitality in the background speaks for itself.

APPRECIATION FOR KREISLER

"Nobby Society" in Western Town Applauds "a Pretty Swell Fiddler"

Kreisler has the satisfaction of knowing that he is appreciated in the wild and woolly West, as well as in the East. Here is what the critic of a Western paper, quoted in the *New York Evening Post*, had to say about his recent local appearance:

"Nobby society had on its artistic manners at the Fritz Kreisler concert at the Moore Theater Friday night, and bathed its æsthetic temperament in the flood of

impromptus, fantasies, sonatas and melodies that flowed from the pulsating violin of the warrior-virtuoso.

"It was truly a huge evening. The Cudihees, the Gosses, the Ecksteins, the Struves, the Dabneys, the Perkinses, the Peebles, the Squires, the Van Ogles and the Parsonses were there and everybody else.

"Kreisler was one of the few soldiers who were not killed during the early part of the Galician campaign, and the débutantes are wild about him.

"Anyway, he's a pretty swell fiddler, probably one of the best playing nowadays, and it's a cinch he deserves all the applause he got."

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